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Sworn to and subscribed before me this 30th day of September, 1912.

Geo. G. Dietrich, Notary Public.

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The next VOGUE *will be the Great*

CHRISTMAS GIFTS

NUMBER

A Budget of Novel Christmas Gifts Specially Chosen to Answer that Perennially Troublesome Question "What Shall I Give For Christmas?"

YOU must be a very contrary person if you cannot find in the next VOGUE a welcome gift for every friend on your Christmas list.

In this number you will find jewels and furs fit for an Empress—if you have an Empress on your list. You will find fifty or more gifts selected particularly for the man who secretly scorns the average run of Christmas presents. You will find something for the schoolboy, for his big and little sister, and for the new baby. And you will find several things which the woman who has seen seventy Christmases will really appreciate.

Cover Drawing
By Mr. G. Wolf Plank

You will do the men of your house a real favor by letting them read the next VOGUE before they try to pick out any gifts for *you*.

All the hundreds of gifts in the next VOGUE will be carefully indexed. After reading the suggestions in this index, you can instantly turn to the page on which appears the suggestion that most appeals to you. Then, if you are so minded, you can let VOGUE do the actual shopping for you, lifting most of the burden off your shoulders.

In all the year there is hardly another VOGUE which can be so helpful to so many people. Gather *your* copy while you may—a word to the newsdealer now may prevent the loss of much valuable time when the Christmas shopping season begins.

You can have these two Cover Designs

printed on thick paper without lettering, for 25 cents each. They make capital posters. The cover at the right, from the November 1st, VOGUE, is a pretty little Autumnal study by Miss Helen Dryden. The cover at the left, from this number of VOGUE, is by Mr. Frank X. Leyendecker. Either or both covers will be sent immediately on receipt of price.

MRS. JOHN ASTOR

After several years of foreign residence, Mrs. Astor returned this autumn to America, where it is expected that in the future she will fill the position left vacant by the late Mrs. Astor

V O G U E

REDUCTIO AD ABSURDUM

To the Little God of Thinness, Plump Hand-Maidens Daily Sacrifice Comfort, Health, and Comeliness that They May Emerge Purified from the Flesh

By ANNE RITTENHOUSE

THE century-old, unanswerable question has been, "Which of you by taking thought can add a cubit to his stature?" The one now substituted is, "Which of you by taking thought can detract an inch from her circumference, or a pound from her avoirdupois?"

Shylock, tearing his hair to devise some means of obtaining his pound of flesh without losing a drop of blood, is a less tragic figure than the modern woman in her frantic endeavor to lose a pound of flesh without creating a single wrinkle. Briefly, it is a *pons asinorum* problem; but it isn't a bit polite, is it, to call any process that relates to dainty, lovely woman a "bridge of asses"?

As the world has wagged, women have been pitted against men in their follies; each sex had its own way of making a fool of itself—seemingly in order to give conversation and argument a chance to flourish. Now the sexes have joined in their absurd worship of the idol of Thinness, and so, on that supreme topic, they let each other alone. Daily they offer their plump bodies as sacrifices to a god of torture that they may emerge purified from the flesh.

In the days that are done, men and women fretted over a wrinkle, agonized over a gray hair, wept over the decline of youth's crimson flag in the cheeks. To-day they prefer all of these defects to a curve. They care not that nature never intended the human animal to be cast in a straight line. A fig for nature, they say; a crown of gold to him who flattens us out. And because a fool is born every minute and two charlatans are born to fatten on his foolishness, the cry against flesh has been heeded, and cures for curves have sprung up like those amazing mushrooms, breakfast cereals.

It is a serious-minded world to-day. Women are marching with banners on which are inscribed high-sounding and well-meaning phrases such as "The Abolition of Child Labor and Sweat Shops," "Eugenics," "Control of the Ancient Evil," "Votes for Women," "An Eight Hour Work Day," and "Down with Graft"; but, if along the line of march of that righteous parade there were erected a booth bearing the magic sign, "All Stout Women Made Thin," the banners would be trailed in the dust while the bearers stampeded the charlatan who cried out an ancient phrase in a new dress: "Rest your mind upon a green leaf for four hours a day and you will lose forty pounds. Ten dollars, please."

It is not necessary to work these days to make a living. Just substitute some absurd new method for an old truth, bring out a skeleton to uphold the contention that thinness is easily obtained, appeal to fashionable women—and you are rich; but it is well to make money while the sun of fashion shines on you, for even at nightfall you may have a rival.

All over the world stout women are stumbling over fearsome paths with blisters on their feet, following a Pied Piper of Hameln who flutes to them of a magic land of emaciated women, for, bless you, the emancipation of women is as nothing to the emaciation of women! Verily, it is as the acorn to the oak.

The woeful face of the woman who finds herself too thin to wear her thousand dollars' worth of new gowns

And what do these pipers pipe? Oh! the laughter of it. "Pirouette while you peel potatoes," is one piping. No, this is not a lesson in alliteration. It is a serious performance, indulged in by hundreds of properly brought up women, women who in other walks of life have a sense of humor, but who dare no longer laugh because in their childhood they memorized that fatal copybook sentence, "Laugh and grow fat." In the days of copybooks, you see, the world was rather fond of fat and laughter. These were Falstaffian virtures to be emulated.

To-day our women are serious, and to play the part, they must be thin. So they seriously hold a potato in one hand, a knife in the other, and as they peel, they pirouette. One, two, three, left foot, right foot, twirl, peel! Can't you see it? All in a row, with faces puckered and joints creaking, and perspiration pouring. Well, at any rate, the potatoes are peeled for luncheon, and the two cooks and the two scullery maids have time to read the latest novel, "Fat: Or How She Lost Her Husband's Love."

Mind you, not only the plump people go in for this fantastic performance, but hundreds of young matrons who wish to escape the curse, do this fantastic potato peeling under the name of fancy dancing. Soon they expect to cook a whole luncheon, set the table, and make the beds while they chant in chorus, "One, two, three, left foot, right foot, twirl." If they confessed the performance to their husbands, there would burst upon the economical male mind a great light. "Bravo!" he would say, and discharge the cook as superfluous. But even if woman is fat, she hasn't lost her cunning.

Another piper pipes to fast. One must not eat, is his advice, and this is the most serious fad of all, because on it hangs much that the doctor and surgeon must undertake when the piper finishes. For some reason, probably old as Adam, the tempter offers an apple as a cure. The victim is told that she can keep entirely well and lose all superfluous flesh if she will eat an apple for each meal and drink barley water to make up the deficit her stomach craves. Victimized and victimizer recite a wonderful line of philosophy about this—cant, jargon, all of it, but the piper is cunning, and she is under an hallucination. They expound that theory about our all eating too much, overloading that sensitive organ the stomach, being gourmands when we should be refined epicures; they repeat all that half-baked learning about tribes who fight for months on a diet of rice and dates, or philosophers who wrote the world's literature on one banana *per diem*. This talk goes joyously on until the talker fades into another world where ghosts are fashionable, or, coming to her senses, falls ravenously upon one full grown meal and goes about the next

(*Continued on page* 92)

Reclining in a "chaise longue" banked high with exquisitely wrought pillows, the woman of fashion takes her morning life at its luxurious best

THE THRONE-ROOM OF VANITY

The Boudoir Is the Room of Rooms That Lends Itself Best to the Costly Whims and Extravagances of the Fashionable Woman of To-Day

WHAT is more essentially feminine than an exquisitely appointed boudoir? Though absolutely French in origin and conception, the boudoir has been universally adopted, and the word has been embodied intact in many languages with a sort of hopeless acknowledgment that no fitting translation exists. There is no room that lends itself better to the whims and extravagances of the fashionable woman, nor one which she takes greater delight in furnishing. So much of her time is passed there that this is hardly to be wondered at. The boudoir is the scene, not alone of mere dressing, but of all the artistic last touches—a loose lock caught into place, a bow twisted a bit more gaily, a pat here, a poke there, until at last the portrait is completed. It is this room which is the atelier of the modern beauty, and certainly no studio of famous painter has ever produced more adorable visions of loveliness than have these same abodes of beauty.

DAINTINESS AND PERSONALITY

Nothing is too choice, too costly to use in the adornment of the boudoir. There are two distinctive effects to be produced, two important principals to be adhered to—daintiness and an atmosphere of personality. It may be rich, but it must be dainty, and it must have that intimate air of personality without which, sumptuous though it may be, it becomes but a salon, or sitting-room of elaborate formality.

The Frenchwoman knows to the full the value of taking life luxuriously in the morning. Until noon each day she is to be found seated in her lounging robe, reading her notes, answering them, and receiving her friends. From the days of sumptuous Versailles down, the French bedroom and the boudoir have been the scenes of informal receptions. To-day France lacks the crowned head, and so the custom has been adopted by lovely mondaines, who hold their *petit matins* in this not unconventional manner. In this room their fancy for ruffles and frills runs riot. Innumerable are the soft, downy cushions, lace coverings, and satin quilts thrown on the couch or *chaise longue* to increase its comforts.

A GLIMPSE OF A BOUDOIR

A charming glimpse of a boudoir is shown in the interior illustrated above. The walls are paneled in an opalescent silk called *"Mille Raies"* or "thousand-rayed" silk. The woodwork is painted a delicate shade of pearly gray—a tint dear to the Frenchwoman who wisely realizes its wonderful effect as a background. The curtains at the windows are of fine white net with over-curtains matching the paneling of the walls. Bits of old mahogany are scattered here and there—a table with some rare volumes, a curious writing desk, a screen of gold embroidery that lends sumptuousness by its wealth of color. But the center of interest lies beyond a doubt in the graceful *chaise longue* upholstered in dull blue velours and filled with the wonderful lingerie pillows. There is an inviting air of rest, of intimacy, and of charming personality in such a combination of comfort and luxury.

Reflections of this perfectly appointed room are caught in the mirrors set in the French doors. A slender table, on which stands a jar of roses, is placed within easy reach to hold books or work or to support a lamp. Everything, even to the soft yet most efficient lighting, is arranged to make the hours of relaxation the pleasantest and therefore the most beneficial. Here the forenoon may be spent in the relaxation necessary to keep the beauty given by the gods, or gained by the most persevering efforts.

"CHAISE LONGUE" COMFORTS

In the boudoir of the woman of fashion in America are to be found these same lovely feminine conceits. She takes from the old world, and especially from beauty-loving France, whatever will add to her charm. The *chaise longue* cover illustrated at the top of page 21, shows Gallic ingenuity in the combination of embroidered batiste and real laces. These, tinted by time or art to a rich ivory, are placed over a pink silk lining. Garlands of small French flowers form the trimming

and border the deep flounce of net appliqué. Nothing more exquisite of the sort can be imagined.

The pillows shown with it are as charming. One is square with the cover of fine real laces, net appliqué, and tiny French flowers. To these are added delicate bands of ribbon work, and big bows of pink satin ribbon placed in each corner. More unusual is the crescent-shaped pillow. This is of fine, embroidered batiste trimmed with bands of delicately hued ribbon and French flowers. The ruffles are of shadow lace in keeping with the fairy-like tracery of the embroidery.

PILLOWS WITH FUR AND CHENILLE

As though lace and ribbon were not sumptuous enough, one of the season's new pillows shows fur, and another displays a soft chenille trimming formed into roses which rival the real ones in depth of color and softness of texture. The first, shown below, is an oblong pillow of heavy, real laces with a strip of net lace down the middle. This is outlined by antique gold galloon braided like a heavy chain. Fur trims either side and is caught at the ends under a gold braiding, from which depend ball tassels of lace covered with the gold galloon. Instead of the usual pink or blue lining a soft red in keeping with the character of the pillow is used.

A cross between the almost barbaric splendor of this pillow and the daintiness of these on the *chaise longue,* is the oval one shown on the right of the former. Heavy thread laces are combined with shadow meshes, and placed over a pink satin slip. The entire edge is encircled by roses and foliage of chenille, in the deeper shades of old-rose, American beauty, and leaf green. Chenille is newer than ribbon for forming flowers and has great depth and beauty of coloring.

BOUDOIR BIBELOTS

The lamp for the boudoir should have just as much individuality as that for the drawing-room. Some of the most charming have the base or stand of French gilt, with the shade of filet lace in keeping with the boudoir pillows. Though it may be infinitely rich, it must first be dainty. Like the boudoir itself it must suggest an inviting informality.

Other articles which are seemingly trifles have their practical uses concealed under silken covers. A dainty little lady of the French Court hides under her wide-spreading, hoop skirt a useful work-box with separate drawers where needle, thread, and thimble may be stored away. A similar lady diffuses a soft light; another, with a frivolous smile and careless mien, ingeniously guards a jewel case.

To take the place of the more formal leather desk set, brocaded silk and tapestry are fashioned into the daintiest of writing accessories. The desk itself may be entirely of French tapestry with the appearance, when closed, of a table rather than a desk.

And so it goes; each article in the room has the same all-pervading daintiness. Here, too, some delicate piece of rare porcelain, jewel-like cloisonné, a bit of carved ivory, a curio from the orient—each is in its proper setting. The vases for flowers, the golden baskets for plants, all have an air of unaffected luxury.

Lingerie pillows, square and crescent, and a "chaise longue" cover that shows Gallic ingenuity in its combination of embroidered batiste and real laces

Fur bands and chenille flowers are the latest sumptuous additions to the boudoir pillow. Cover and pillows from B. Altman & Company

The charm of this tea gown lies not in elusive feminine frills, but in the richly severe style of the white charmeuse mantle, brocaded in American Beauty velvet. The sleeves are pointed and tasseled, and the underdress is of plain white charmeuse

THESE TWO TEA GOWNS, OPPOSITES IN CONCEPTION YET AKIN IN RICHNESS, WOULD GLOW SOFTLY IN THE SETTING OF A BEAUTIFUL BOUDOIR

FROM JOHN WANAMAKER

Femininity in its very essence is suggested in this "robe intime" of plaited white chiffon with a transparent, white chiffon yoke. Silver lace is draped over the shoulders like a jacket

THE PARISIENNE RETURNS TO PARIS

Theatres are Opening, the Grand Prix has Taken Place, and the Festive Winter Season, With Chic Woman Omnipresent is Getting into Full Swing

White fox and sable is a smart fur combination

THE mild weather and the glorious sunshine of the autumn days lent a most festive and springlike appearance to the Paris streets. The boulevards were lined with fall-blooming marronniers, flaunting their tender green leaves and spikes of snowy blossoms in the face of approaching winter. The first violets of the winter season purpled the streets, and heralded the return of the Parisienne to her city.

The opening of the Autumn Salon which marks the beginning of the winter's art exhibitions was, viewed from every standpoint, most interesting. The rotunda was lined with all sorts of gorgeous panels, wall-papers, draperies and cushions from Martine's. To the initiated, this is really Paul Poiret exploiting his fondness for strong, rich color and bold design, through the medium of his "Martine" shop on the Faubourg Saint-Honoré.

At this exhibition the impressionists and the cubists have full sway. After I had reviewed gallery after gallery, the thing which stood out most vividly in my mind was a painting of a large green dog, three bright green children, and a small pink child against a background of the Basin in the Luxembourg Gardens. A prominent position was given to a large canvas by an American woman, Estelle Rice, that, while it is not by any means a fair sample of her work, yet it is most decorative and pleasing.

POLAIRE OF THE SLENDER WAIST

Theatres are opening, the *Grand Prix* has taken place and everything is getting in full swing for the winter season. At Réjane's theatre, Mlle. Polaire has made her first appearance in "*Les Yeux Ouverts,*" which promises to be a great success. Mlle. Polaire is the proud possessor of the most slender waist in Paris, and all of her frocks are made to emphasize that fact. Buloz has shown it very cleverly in the smart frock of amethyst velvet which she wears in the first act and which is illustrated in the lower, right-hand corner. The narrow velvet skirt wrinkles slightly at the waist-line and ends in a short, narrow train. The semi-transparent, tulle-lined flounce of Chantilly gives a smart finish at the bottom of the skirt. The corsage is of white chiffon. A wide scarf of filmy white tulle bordered with skunk hangs like a curtain from the shoulders and is caught up at the knee on the left side of the back with a jet ornament. The top of the scarf is drawn across the bust in a fichu-like drapery which disappears under the top of the skirt. Polaire's short, fluffy hair is bound with bright-colored bands of silk.

A GOLDEN GLORY OF A GOWN

The revival of "*La Robe Rouge*" at the Théâtre Porte-Saint-Martin with Vera Sergine as *Yanetta* and Jean Coquelin in the rôle of *Vagret,* drew a large French audience, and was the occasion of a great display of jewels. Vera Sergine showed remarkable dramatic ability, and the entire audience paid tribute in tears. For the first time in my life, I saw both men and women weeping shamelessly in public.

One of the prettiest gowns in the audience is illustrated in the lower, left-hand corner of this page. It is an exquisite combination of gold brocade, gold cloth, fur, and lace. The narrow underskirt of gold cloth with the lower edges prettily curved overlaps in front to show the white silk stocking and the black velvet slipper. A wide, full flounce of Alençon partially hides the underskirt of gold cloth. The square train of yellow brocade, about eighteen inches wide at the tip, is bordered with sable. At the knee it widens and is drawn around the figure at the high waist-line, almost overlapping in front. When the wearer walks the train falls gracefully loose from the body of the skirt. The bust is banded with a wide piece of sable, with just a bit of Alençon peeping out at the top. White tulle crosses the shoulders and is held by small pearl ornaments; the loose ends are fringed with pearls. A large red silk chrysanthemum with long, curly quills tipped with yellow is worn at the high waist-line directly under the right arm. A blond young woman who was wearing a simple frock of black velvet carried one of these monstrous, scentless flowers in her hand. Truly, an esthetic touch.

The genuine Russian blouse seen at the French races

THE PIQUANT "MOUCHE"

While waiting for my carriage I caught a fleeting glimpse of a most charming face, half hidden behind the large collar of white fox which topped a mantle of brocade. The dark hair was dressed rather high, with the customary fringe over the forehead. The word "fringe" is most expressive for this bang is only a fringe, never heavy enough to conceal the forehead, though it may be so long as to touch the eyebrows. The short, fluffy tuft of white paradise rising from a band of pearls was posed directly in the middle of the forehead, a decidedly unusual placing. A large *mouche* was posed high on the right cheek.

High on the cheek, about an inch below the

From filmy tulle shoulder caps and a sable corsage band hangs the golden glory of a gown of yellow brocade and cloth of gold

To add just the right touch of piquancy to her toilette, the chic Parisienne sticks a tiny mouche under her right eye

As the possessor of the most slender waist in Paris, Mlle. Polaire has her frocks made to emphasize that fact

Skunk-trimmed black velvet built on the long lines that so many are loath to abandon

Muffs wax smaller and smaller, and some, as here, look surprisingly like live animals

Utterly unlike any of its predecessors is this suit with its tiny jacket and full, barrel-like skirt

The wide band of long-haired fur, which appeared at the wrist of so many of the new coats shown at the recent openings, was really a forerunner of the tiny muff. For a wide band of long-haired fur placed at the wrist makes it quite impossible to thrust the forearm into the large, deep muff, and as many of the new coats are finished at the throat with tight, standing bands of fur, it is likely that the wide, soft scarf of fur is also doomed.

A NEW SILHOUETTE

The figure at the right shows still another silhouette in frock, hat, and muff. This costume is quite unlike any other that has appeared this autumn. It was worn by a smart, blue-eyed Parisienne who was a great success at Deauville during the summer. It is developed in a light - colored, pinkish chestnut velvet, and is trimmed with marten. The round skirt is evenly shirred at the normal waist-line, and is encircled with seven narrow bands

outside corner of the eye—that is the correct place for a *mouche* just at present. And if one happens to have blond hair, the effect is all the more startling. As can be seen in the old portraits, the *mouche* was in the heyday of its popularity during the latter part of the seventeenth century. Portraits of the Duchesse de Chartres show *mouches* of assorted sizes worn in clusters all over the face, and the famous portrait of the Duchess of Newcastle shows a coach and four in this black court plaster. By the side of such extravagances as these, the *mouche* of to-day is a very modest little affair, for it is only about the size of a lady-bug. While it is not commonly worn, it is very popular with certain smartly dressed women.

One of the new arrangements of fur bandings

VARIETY AT LONGCHAMP

Three distinct and totally different styles in dresses, hats, and muffs, which appeared at the recent Longchamp races, are illustrated on this page. The frock at the left shows the long, straight line which so many people are loath to abandon. It is developed in black velvet with a trimming of skunk. The narrow, straight skirt hangs from the top of an invisible belt and is bordered at the bottom with an eight-inch band of skunk. It trails on the ground in the back (I specify the back because some of the skirts trail on the side) and in the front is curved to the shape of an inverted U to show a pair of small, velvet-shod feet. The velvet coat is short and square, with rounded front corners and long, tight, set-in sleeves. The coat is absolutely untrimmed, except for the shawl collar of skunk. With this suit is carried a skunk muff in the large, flat shape which belongs to the slim silhouette. The sleeves are plain at the wrist, which allows the arm to slip well into the muff. The large hat of black velvet rolls up from the face on the left side. On the right side is posed a large, black ostrich feather which droops over the edge of the brim.

The middle figure in the same group shows a modishly draped skirt and a most original muff. Brocaded faille in the color known as "*ficelle*" is used for this costume. As everyone knows, "*ficelle*" is the color of unbleached cord—a smart color just at present. The suit is trimmed with natural marten. The skirt breadths overlap in front, and, because of a curious, flaring seam in the middle of the back, and the addition of heavy weights cleverly placed, is made to hang in draped folds. The bottom of the skirt is bordered with a narrow band of marten. The cutaway coat has set-in sleeves, the collar and wide cuffs are of fur. A flat turban of marten sets low on the head and has as its only trimming two long, black paradise plumes. The newest and most original note of the whole costume is in the tiny marten muff, which looks surprisingly like some small live animal. The hands are thrust into shallow pockets which are placed somewhere in the creature's stomach.

The paradise tuft hanging over the brim bears a strong resemblance to a tiny feather duster

From the band which encircles the high tam o' shanter, hangs a fringe of soft, white paradise

of fur, which stiffen it slightly and give it a pronounced, barrel-like shape. In spite of the full skirt, the slender outline is not lost, for the skirt is, of course, petticoatless, and the trim little coat is short enough to show the slender hips. The two bands of marten which trim the lower edge of the coat disappear under the wide marten collar. The muff is fairly small and quite round. The small muffs are, of necessity, carried a trifle higher than the deep, flat muffs, which permit the hands to enter at almost any angle. A smart hat of black silk brocade, a cross between a derby and a sailor, is set low on the head. It is trimmed directly in the middle of the back with a tangled mass of black ostrich feathers.

THE SHARPLY CONTRASTED SLEEVE

Chinese blue zibeline is used for the suit illustrated on the right of the group at the top of this page. The skirt is laid in deep, unstitched plaits in both front and back, but the semi-fitted coat is plaited in the front only and is drawn in at the waist-line by a wide belt of black varnished leather which slips through a cloth-covered buckle. The unique feature of this suit is the black velvet sleeve, which is finished at the hand by a flaring cuff of the bright blue cloth. The same strong note of blue reappears in the rolling brim of the black velvet turban.

Variations of accepted fashions are seen in the cuff frill of malines and the lacing of the slashed skirt

The narrowness of the skirt of this black velvet tailor-made is accentuated by the flaring of the coat

On a blue suit appears a black velvet sleeve. The boa ends hang in the prevailing fashion down the back

Two slashes, one on either side of the front to give freedom to the train, now make their appearance

A long boa of white fox is drawn close under the chin, and the long ends almost touch the bottom of the skirt in the back. All boas, whether long or short, are worn in this reversed fashion.

AN ARTISTIC COLOR SCHEME

A most artistic color scheme is used in the evening gown by Tollman which is illustrated on this page. It is of a greenish turquoise satin with touches of dull gold embroidery. The straight lines of the narrow skirt are broken only by the two crosswise plaits at the knee, which lift the skirt slightly at the foot. The skirt is slashed at each side of the front to give a certain freedom to the train. A drapery of violet chiffon falls from the bodice in front and back in pleasing lines. The bodice is of satin embroidered in gold, and gold embroidery stiffens the outside edge of the wisp of tulle which crosses the shoulder.

SMARTNESS IN TAILOR-MADES

Black and blue remain favorite colors for street wear—black if velvet, and blue if cloth. At Ciros I saw the smart tailor suit of dark blue cloth which is shown at the extreme left of the group on this page. The skirt hangs loose and straight from the high waist, with just a suspicion of a flare above the knee. Directly in the middle of the back it is slashed knee high, and loosely laced with a heavy cord of blue worsted. The wide cuffs and collar are of skunk. At the back of each sleeve, just above the band of fur, hangs a straight-edged frill of creamy malines. The small hat of black velvet has a curious ornament of blue crystal and cut jet which is placed at the base of the upstanding, slender, paradise feathers.

The middle figure shows a costume of black velvet and white fox. The skirt looks extremely narrow under the flaring coat. With this costume is worn a large black velvet hat faced with white satin.

THE UBIQUITOUS TAM O' SHANTER

The two chic hats illustrated on page 24 I saw at the Hotel Ritz last night. The one is a narrow-brimmed, close-fitting, high tam o' shanter of black velvet with a fringe of white paradise hanging over the band of satin which encircles the base of the velvet crown.

At present the smartest hats are developed in black velvet, which is universally becoming. Aigrettes no longer look smart and are now being superseded by the softer paradise feathers. The tufts of these feathers which were placed so perilously close to the edge of the brim two weeks ago, have finally fallen over the edge, and now hang suspended from the underside of the brim, as will be seen in the illustration on page 24.

In striking contrast to most of the tam o' shanters, which are oblong and rather high, this one is quite round and flat, and puffed like the Latin Quarter beret. Mounted in a ball of cut jet is a small tuft of black paradise feathers which hangs over the right shoulder, looking for all the world like a tiny feather duster.

E. G.

An elaborate draping of the skirt

FRENCH DESIGNERS DELIGHT TO SHOW THAT THE POTENCY OF THEIR ART RESIDES NOT SO MUCH IN CLEVER INVOLUTION AND ELABORATION AS IN AN UTTER SIMPLICITY WHICH ACHIEVES DISTINCTION BY SOME TOUR DE FORCE IN THE TREATMENT OF LINE, COLOR, OR MATERIAL

Worth raises to the status of a veritable creation the most unpretentious of black satin frocks by draping across the bodice the fragile beauty of a Chantilly lace scarf. It hangs straight across the front where it outlines the square décolleté bodice, and is held to the waist-line by a black velvet strap. In the back it hangs triangularly to a puff in the skirt. Triangular is the décolleté neck and triangular also the arrangement of the black velvet ribbon

Ratines in checks and narrow stripes play an important rôle in Bernard's street suits. This "Monaco" model shows a skirt of black and white check ratine and a black velvet coat with waistcoat and rolling collar of plaid ratine. The skirt consists of two circular pieces which overlap at the left side of the front and at the right side of the back; the edges are bound with black velvet. The circular fullness of the skirt is laid in shallow plaits from the hip to the knee

A MORNING *in the* BOIS

Six celebrities of Paris snapped near the Bois de Boulogne—Abel Faivre, the artist-satirist, Pierre Lafitte, a French tenor, who will be heard in America this year, Santos Dumont, the aviator, Sem, the caricaturist, Rip, the great author of most of the "Révues," and Mlle. Germaine of the Théâtre Réjane

Seven-year-old Mlle. Breusseau putting her pony through his paces

Paul Helleu, the well-known dry point etcher, and Madame Dubonnet, wife of the aviator, coming down the avenue du Bois de Boulogne

Mr. William K. Vanderbilt, father of the Duchess of Marlborough, lives much in Paris, and is a familiar figure along the Bois promenades

Much fine horsemanship is displayed along the bridle path. The Comte de Beaucorps, Madame Saint Etienne, and Lieutenant de Miribel taking a famous jump

The Marquis and Marquise d'Albufera, and the Duc d'Albufera meeting at the entrance of the Bois for a morning drive together in its woodsy depths

Misses Leonie Burrill, Leta Wright, Claire Bird, Edith Mortimer, and Frances B. Godwin

Miss Lilla Gilbert and Mr. Ralph Bloomer

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Mrs. Mortimer Schiff *Mrs. Ralph N. Ellis*

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Mrs. Frederic R. Coudert, Mr. Albert M. Bagby, Mrs. James R. McKee, and Mrs. Carter Harrison in the McKee box

Copyright by Paul Thompson

Mrs. Reginald Brooks, carefully veiled against wind and sun

Mrs. H. H. Havemeyer, Mr. W. R. Willcox, Miss Anne Glover, and Miss Josephine Willcox

THIS AUTUMN THE PIPING ROCK HORSE SHOW HELD AN EXCITING TENTH ANNUAL EXHIBITION IN THE PICTURESQUE INCLOSURE OF ITS NEW COUNTRY CLUB

ENTRIES OF FINE SADDLE HORSES AND HUNTERS, A GALLOWAY RACE FOR WOMEN, AND AN INTRODUCTION OF A MILITARY CLASS MADE THE PIPING ROCK HORSE SHOW AN UNUSUALLY INTERESTING EXHIBITION

The tiered boxes facing the new show grounds were set up below the club house terrace

Mrs. Henry Carnegie Phipps and Mrs. Ogden Livingston Mills

Mr. Reginald Vanderbilt was a guest of Mr. Howard Willets

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Mr. Waldorf Astor, of England, and Mr. Henry Rogers Winthrop

Mr. and Mrs. F. Ambrose Clark, winners of several "blues," talking to Mr. J. E. Davis

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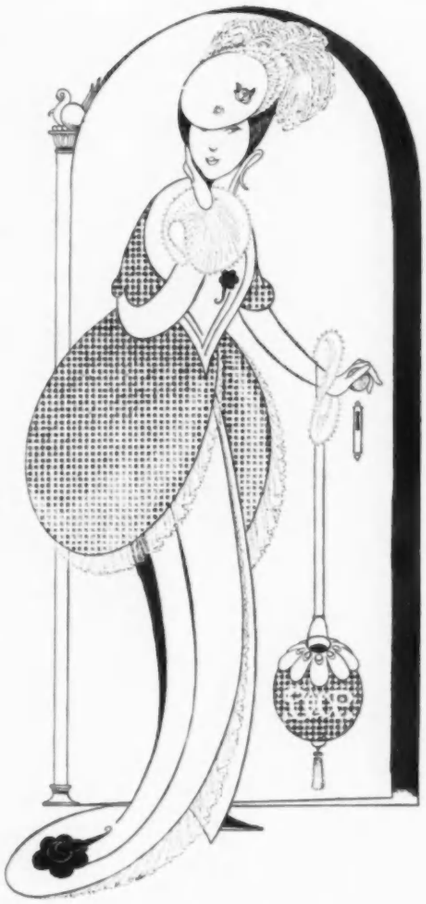
Miss Marion Hollins and Miss Emily Randolph who rode in the exciting Galloway race

Mr. Scribner and Miss Florence Blair, daughter of Mrs. C. Ledyard Blair

THE BEAUTY OF PERSONALITY



SOCIETY, with its innumerable conventionalities, too much represses self-expression. There are so many rules by which we must talk, walk, gesticulate, glance, or refrain from all these that we are all molded, at least on the surface, to a great sameness. For fear of offending against some of these rules, we refrain almost entirely from self-expression. Therefore is society denied much entertainment, and therefore is it often a dull and boresome thing. Now, if instead of crushing the individuality that is in us we would develop that part of it which is likely to prove attractive to our fellow-beings, we would be more entertaining and entertained. In our present state of dwarfed personality, few people make even the slightest attempt to develop what latent possibilities of entertaining they have.

EXCEPTIONAL are those who even so much as cultivate the voice. This is a thing, unfortunately, that is not taught with any success to the mass of students in schools and colleges; private instruction is necessary, yet it more than repays the effort and expense, for often a man or woman with a fine voice will command attention even when what they say is of small value. One of the most distinguished men of this country, whose admirers are numbered by the million, owes no small part of his ability to arouse enthusiasm and sway the opinions of thousands to the fact that his voice is of marvelous beauty. Of course, it is not possible for all to develop musical speaking voices, but it is at least possible for all without serious physical defects to improve the natural voice so that it does not have the nasal or grating quality which Europeans have rightly criticized in us. The power of intelligent opinions expressed in well-modulated tones is great, and the wonder is that the women who have so much time in which to do nothing but make themselves attractive, do not spend, well, as much time as they do on their hair or complexions, in developing so great an asset of personal charm as a musical voice.

NOT only the voice but the diction, the delivery, the gestures should be considered. These things seldom come of themselves. A few gifted people speak well, tell a story or relate an incident in an attractive way; most people do not. But a little training, such as an actress goes through years of, would make anyone *"une belle conteuse."*

AND why not? Why should not every one who attempts to tell a story, tell it well? Of course, the training that make one stagey or stilted is as much to be avoided as an awkward dumbness, but there is little danger of that in this day of dramatic realism. Watch one of our best actresses give a short exposition in a society play. Is she stagey?—or stiff?—or overmannered? Not at all. She does only what any well-poised, interesting, charming woman would do in a drawing-room. If any normal young girl were given this training she would soon acquire her ease, her grace, above all, her art of self-expression. There is the young English girl in "Fanny's First Play." She has a speech, awkward in length, in which she tells her mother of her arrest and her days and nights in prison. And how easily, how vividly, how just as a young girl who had experienced it would, does she tell it.

ANOTHER neglected means of self-expression is singing. To this the native American especially is indifferent. It is a national domestic tendency to force the young daughters of the family to undergo several hours of daily torture at the piano. Custom rigidly prescribes this musical formula for the girl of all classes, even though she may not have the slightest natural gift as an instrumentalist; but an attempt to develop her singing voice is seldom made. There is no reason why almost every human being should not be able to sing well enough to give pleasure to himself and others. Training for concert or opera is not necessary any more than school compositions imply taking up literature as a profession.

THEN there is dancing. Why should that be regarded as exclusively the prerogative of youth? It is a healthful and delightful form of recreation and physical culture that has come down from antiquity. There is no valid reason why the older generations should not indulge in it as well as the younger. There is nothing at all chimerical in this suggestion, as it has been found by actual experiment that wherever public opinion sanctions the dancing of the elders they have very enthusiastically taken it up. Wisely indulged in, dancing develops gracefulness of carriage and adds to the gaiety of nations.

TO-DAY it is only the exceptional person who gives himself an all-round personality through the development of all his powers. And the few who do cultivate mind and body so as to be pleasing to others, regard the results as accomplishments of which they are more or less vain. The ability to do a variety of entertaining things well should not rank a person as a phenomenon nor as a professional entertainer; rather it should be the quite usual equipment of every one who counts as a social entity.

AS SEEN BY HIM

Democracy, Potent in Society as Among the Masses, Is Evidenced by the Many Social Cliques and the Absence of a Single All-Powerful Social Leader

IT it not easy for a writer to be original and it is not altogether safe to stray too far from beaten paths. I might begin by announcing, "Here we are again—just at the threshold of the season," or I might employ once more the well-worn allegory and to allude to the play about to be produced, or drag in by the ears the "Pagliacci" prelude and announce that "the comedy has begun." You will always find this neat if not altogether bran new comparison in the little introductions written by writers on fashionable topics, who very naturally like to have a little fling at literature before they enter into the rehearsal of the chaplet of débutante teas, dances, dinners, the Horse Show, and evenings at the opera.

If I were speaking of plays—I suppose I should remember that I am not—but if I were, I might begin, "The play is about to commence"—Thackeray did this deliciously in "Vanity Fair" seventy-five years ago—"the last bars of the overture are being sounded," or worse yet—"The violins and wind instruments with weird screeching and humming and doleful rumblings are being tuned preparatory to rendering the 'Chocolate Soldier' or the 'Lustspiel' or the 'Bohemian Girl' overtures."

Perhaps this is an unseemly digression, but even as a child I always relished this overture to the play. I delighted in getting to the theatre early, in sniffing the gas and odd smells, and having the usher bang down my seat with a report like a revolver. And what delight there was in watching these strange beings come out from some mysterious subterranean region, and in listening to this odd, discordant orgy of sounds. What kind of persons could they be, these fiddlers and these instrument players with their greasy evening clothes and their meek subservience to that magnificent personage, the leader, well groomed with the blackest of coats and newest of gloves?

And now we are to abolish orchestras in many of our theatres and employ some mechanical device or have no music at all between the acts. I confess that the theatre orchestra was a relic of a barbarous age and that it is not needed now except in the most lurid melodrama to play creepy, shaking, tuneless tunes which begin and end nowhere during the thrilly moments on the stage. We are too sophisticated to need this stimulus to our imagination, just as we are too knowing to admit asides, soliloquies, or even conversations or monologues at the telephone to give us a key to the action.

DISCORD IN THE SOCIAL ORCHESTRA

But where am I bringing you? I must keep to my straight and narrow path. However, my wanderings have suggested a theme.

At the beginning of the season, the social orchestra is apt not to play in harmony, for at such times society may lack a leader. Our full orchestras are abolished. They are split into numerous little bands, playing two and three at a time, or following one another, as they do in the ballroom scene of Mozart's "Don Juan." But if harmony is to depend on a leader, we need never hope for it here. New York society cannot have a leader. It lacks such a personage even at that home of the concentrated essence of fashion—Newport. Certainly Mrs. Stuyvesant Fish did no more than her duty as the hostess of a large establishment, and Mrs. Cornelius Vanderbilt gave only one splendid ball. Our last great leader was the late Mrs. Astor, and for some years before she passed away, her leadership was simply a legend.

This lack of a chief executive much surprises our cousins from over the water. They wonder how we can go on without a court and someone to reign over us. Mr. Ralph Pulitzer, in his brochure on society, gave a doleful picture of fashionable women being driven to absolute boredom and despair because they could all equal each other in the display of their gowns and their tiaras, and because there was no final Court of Appeals where they could assemble and be judged and smiled upon by one Superior Being. Mrs. Stuyvesant Fish has threatened to leave New York and go to Washington, but although social conditions are delightful there, one cannot reckon upon the mistress of the White House taking the place of an American sovereign.

THE QUEENLESS COURTS OF EUROPE

All this is only the progress of democracy, which works, also, in other nations. There is no one *grande dame* in Paris who is arbiter. People would have us believe that a certain duchess still retains this power, but that is nonsense. It is said that in Berlin there are three distinct sets, one for the Court with its bourgeois hours and its last century practices, another which gathers around the chic Crown Princess, and yet another, composed of the old families, which refrains from associating with either of the others.

To-day it is not as much of a disgrace as it was twenty-five years ago to have the Court of Austria fail to recognize social position and deny entrance within its sacred portals to certain people who have not the desired number of quarterings. And in the next reign there will be even greater changes. Women are presented at Buckingham Palace in London and men kiss hands and curtsy at St. James's. The English are conservative about some of their traditions, and besides these "courts" and "levees" bring money to the tradespeople. Then, too, there is a reverse of the medal to be considered when we talk of British characteristics.

Although it is a far cry from the "Court Circular" to the "Saturday Evening Post," I would like everyone to read that most clever paper written by John Corbin in that periodical on "English Standards of Gentility." Over here, we have not these standards, but we think in figures and we measure people according to their hundreds of thousands and millions.

Royalty, to return for one second to the subject, is somewhat at a discount in fashionable London. One can give a smart ball over there without having a single royalty present. So much for leaders. There will be none in New York.

THE RESURRECTION HORSE SHOW

Any how, what will be done during these two months? The Horse Show? Some years it is extremely fashionable and in others it is under the ban. We have so many neighborhood shows these days which, being for the most part in the open, are far more exciting

(*Continued on page* 118)

Miss Eleanor Crosby, daughter of Mrs. Ernest H. Crosby, is engaged to Mr. W. C. A. Vanneck of the 13th Hussars of England

Photo by Aimé Dupont

Mrs. Austin Percy Moore, formerly Miss Katrina Page Brown, whose wedding took place on October 30th

An Incroyable style modernized in a tailored costume. The striking introduction of a long panel gives a slender appearance to the uncorseted lines of the figure. Bongard model

A snugly fitting shape composed entirely of taupe velvet has a trimming of gold braid, and rolls high on the side. A large puffing of velvet forms the crown, and in the back the fullness stands well out beyond the brim. Hennard model

THE NEW SILHOUETTE OF WHICH THE KEYNOTE IS A CERTAIN LARGE SIMPLICITY, DEMANDS THAT HATS BE IN ACCORD, NEITHER TOO FANCIFUL IN SHAPE NOR TOO ELABORATE

A new shape especially designed for the flat, close style of coiffure is of two tones of felt and has a large, brushlike aigrette standing smartly up at the back

A prettily curving and youthful shape is of marron felt. Uncurled ostrich feathers encircle the crown, and directly from the middle of the back, rises a feather with an outward, Tyrolean curve. Hennard model

Coiffures Arranged by Pierre, New York

The classical lines of the "coiffure casque" are broken on one side by a closely pinned cluster of large curls

The loose waving and the angle of the wave are part of the beauty of this charming new style of hair-dressing

SOLVING *the* RIDDLE *of the* NEW COIFFURES

A Practical Exposition of the So-Simple-Seeming French Coiffures Now the Mode, and Some Excellent Advice on Hair Grooming by a Fashionable Hair-Dresser

NOTHING is more important to the appearance of the well-groomed, well-dressed woman than the arrangement of her hair. A coiffure that is at once becoming and *à la mode* is often so difficult to achieve that many cling to one style year after year regardless of changing fashions. This is a great mistake, for often what one considers becoming is merely a question of habit, and a change once made is often found to be preferable to the former mode. The choice of hat and the choice of a coiffure are closely related, for a smart hat or a modish ornament never accords with an antiquated arrangement of the hair. Full well does the Parisienne know this, and never does she hesitate to change. If puffs are worn she pins them on at every angle and wears a hat to show them off; if simplicity is ordained, nothing is more severely plain than the arrangement of her glossy, loosely undulating locks, and by some subtle adaptation her features accord with any style decreed to be the latest.

ARTFUL SIMPLICITY

This year, extreme simplicity prevails. Knots are pinned low at the back and the ears are almost concealed beneath the waving masses; parts, curls falling over the neck, low pompadours, and bangs, are the distinctive features of all the very newest coiffures.

The twist of the true "coiffure casque," of which there are several more elaborate variations, is held simply by a comb

In general, the hair is drawn in broad, undulating waves close to the head; there is often no shadow of a knot, for the long ends are artfully concealed and held in place by a wide comb of tortoise-shell or horn studded with precious stones, which is placed with the wide part lengthwise to the head. The reversion to a simple, natural type would seem to make the aid of the hairdresser unnecessary, but those who try to arrange the hair on these simple yet subtle lines find that an art is concealed therein, and that never has there been more crying need for the crafty assistance of "*monsieur le coiffeur*."

Does this simple hair-dressing mean that false hair is no longer necessary? Unfortunately, no, because we are not all Mélisandes, and long and thick tresses are not as common as in the days of fairy princesses. But at least we may render thanks that the obvious wearing of false hair is no longer the mode; now we conceal it beneath our very own and we must admit that if cleverly done it is much easier to achieve a pretty arrangement by means of detachable hair than to twist and pull our own locks into certain prescribed forms never intended by nature. Transformations are so fastened as to cover the entire

The unbroken sweep of hair on one side lends a boyish contour to the head

The preliminary steps in arranging the "coiffure casque"

crown of the head and form a firm foundation to which the loose knots of the back hair are caught; then the invisible French twist may be securely pinned, or the long ends puffed and fastened in such a manner as to give the attractive depth of line to the profile.

The subtleties of the so-simple-seeming new coiffures can be learned. By studying the little sketches on this page a clear idea is obtained of the foundation of the several arrangements shown in this article. The first drawing shows the preliminary steps. The hair, after being loosely waved, is parted in the middle. The hair on the crown of the head, or its equivalent in the shape of a transformation, is firmly knotted. Over this is drawn first the left side, which is fastened on the right; then the right side is drawn smoothly over to the left where the long end is tucked under and held in place by two jeweled pins. A curly bang may soften the line of the brow.

The illustrations on page 33 and the one at the top of page 35 show two other variations of the "coiffure casque." In the first, two views of which are pictured, the simple French twist is hidden under a few large curls pinned close to the head. Below is the most generally accepted interpretation of the coiffure casque which requires the twist to be held by a single long comb. On page 35 a slight change is made in the apportioning of the hair. The front part extends back from the forehead only one inch, and above it is left a square space of hair that is not used with the two side strands, but is kept separate. The rest of the hair at the sides is drawn back and twisted under as usual; then the extra top piece is drawn back and tucked into the twist. An extra comb is stuck in lengthwise across the crown of the head. The present tendency toward the pointed Greek silhouette may be emphasized by adding a projecting ornament at the back of the head.

Here the French twist is secured in two places with jeweled pins

Disposing of the side strands

The coiffure when finished

SEEN ON THE STAGE

On page 35 is shown the *modus operandi* of a coiffure worn by Miss Martha Hedman, the new Swedish ingénue in "The Attack." It is a style of hair-dressing that causes much comment and mystification among the feminine half of the audience. Apparently the swirl is without beginning or end, and yet—. Well the hair is divided into three sections, the two front ones parted on one side—say the left, as in No. 1. The back portion is drawn up to the top of the head and the long end turned under as in No. 2. Then, as No. 3 shows, the right strand is brought low across the forehead, rolled softly over the right ear, and swirled around the head to the left ear where it is pinned. Now comes the tricky part, which is sketched in No. 4. The left strand is puffed over the left ear and caught under the same shell pin that holds the right strand secure, and is then drawn flatly to the right, joining the swirl and disappearing under it near the right ear, where it is fastened by another pin.

FANCIES OF THE FRENCH COIFFEURS

Mlle. Cécile Sorel of the *Comedie Française* is one of the famous patrons of the well-known Paris coiffeur, William Cuverville. For her he has designed a coiffure consisting of a low pompadour with bang, and loose puffed knot pinned at the nape of the neck. From one side of the puff a long curl escapes, falling over the shoulder with two shorter curls pinned close to the head on the side. Both Cuverville and Auguste Petit announce that these curls are to be the distinctive feature of the coiffures of the season. The middle sketch at the bottom of page 36 shows a pretty arrangement by Monsieur Petit. Curls run from either side of the short bang, cover the ears, and fill in the space between the low puff of the back hair and the nape of the neck. It was Monsieur Petit who launched the powdered coiffures at the races, a style, by the way, which he does not think will take, but which is appropriate for this particular form of hair-dressing.

CARLIER'S SHAPED BANDS

For evening wear, fillets of rhinestones and pearls encircling the head and finished at the side by a sweeping heron aigrette, sometimes pressed into the curved shape of the osprey, are much seen. Shaped bands of velvet beaded in brilliants, as shown in the Carlier model to the right of the above described coiffure, are also popular. This style combines the oriental form of low hanging ornamentation with the modern adoption of the aigrette. Carlier uses here a wide band of dull, salmon pink velvet outlined heavily with strass; a stiff, black, aigrette shoots out almost at right angles from the side. A broad loop of the strass droops low over the center of the forehead and large tassels hang over the ears.

ALWAYS THE GLITTERING RHINESTONE

Nothing is prettier than the combination of black and brilliants for evening wear, two examples of which are shown at the top of page 36. In the middle drawing a great butterfly, formed of a black heron aigrette with body and long, quivering antennae of rhinestones, is

lightly posed on one end of the fillet of brilliants which starts from either side of the front and encircles the back of the head. The right sketch illustrates a great heron aigrette pressed into a curve at the end like an osprey that sweeps down over the shoulder; at its base is a small bow-knot clasp of rhinestones, pinned erect to the hair.

This posing of the ornament at the side or at the back is characteristic of the new styles. The nearest approach to the front position that is permissible is seen on the Petit coiffure shown at the bottom. This consists of a rhinestone fillet ornamented at each side by long, pointed leaves of yellow tulle outlined and veined with strass which stiffens them just sufficiently to allow of their being bent to the curve of the head. A wreath made of four of these tulle leaves, encircling the head from either side of the front band of rhinestones, and worn so low that the long points practically cover the ears, is another form of the same arrangement which Monsieur Petit considers to be even more graceful than the one shown.

Polaire, though she is possibly too original and pronounced to count as a factor in styles, is wearing in her new play a most striking coiffure which, since it comes from Carlier, is worthy of mention. Two bands of rhinestones run in parallel lines around the head, and hold erect in the back a row of tall, salmon-pink aigrettes which stretch almost from one side of the head to the other. Though chic, it must be confessed that this gives the wearer somewhat the aspect of an Indian squaw.

The tendency to elongate the line from nose to crown of head is emphasized by the addition of an ornament

THE EVENING TURBAN

The use of elaborate turbans with décolleté gowns is still much in vogue. The sketch in the upper left-hand corner of page 36 and the one directly below it show two of Carlier's newest models. The first is a mite of a cap made of fulled pink and black tulle around which runs a six-inch double plaiting of the tulle. This plaiting is caught just a little above the top and bottom edges by narrow bands of old-gold passementerie which holds the plaits in place at the center, but allows the fullness to escape at the edges in pretty, rippling folds. The cap is worn so low over the face that all that can be seen from the side is a tantalizing mass of gauzy ruffles. Just at the side of the back is posed a bow of the tulle, so big and broad that it is like the sails of a tiny craft.

The second bonnet is made in the form of a toboggan cap of black velvet, with the long point drawn down and caught at one side under a band of heavy openwork; a dull gold braiding which outlines the bottom of the cap rises to a point in the front, and finishes at each side in leaves of brighter gold passementerie. From the left side shoots out a stiff, black aigrette.

PIERRE'S EXCELLENT ADVICE ON DYEING THE HAIR

We need only to express conversely the classical query, "To be or not to be?" to have touched on one of the most burning feminine questions of the day—"To dye or not to dye?" Really the spelling of the word with an "i" or a "y" makes very little difference; the meaning is practically identical to any truly feminine mind. So at least thinks the ageing woman of twenty-five who, panicky, holds her first gray hair in her hand.

Pierre, a New York coiffeur, has much good advice to give on this so important subject.

"Perhaps," he says, "this stage of getting gray is really worse than that of being gray, for all-gray hair is becoming to many, whereas the indiscriminate mixture is always trying. But this period of transition is hard to bear, and most women would avoid it at any cost. With some, of course, it is a moral question, like rouging or the use of false hair. This phase of the matter their hair-dresser cannot presume to settle. But to those who have settled it in his favor he can give good advice.

TO DYE OR NOT TO DYE?

In the first place, hair can be dyed satisfactorily if it is properly done. Hair that turns white has lost its coloring matter. All so-called restorers are just hair dyes, mostly of the "slow-but-sure" variety. These the hair-dresser tries to make his customer believe are tonics which are slowly "restoring" the hair to its natural color. In reality they are dyes, and worse than the instantaneous kinds, for they are usually sticky and they rub off. The same is true of henna mixtures and pastes, especially the paste which is little used here but is quite generally in use on the continent. It is extremely destructive, for it contains one of the most harmful dyes, whereas henna used alone is not only harmless, but really beneficial to the hair. Unfortunately it can be used only on medium and dark hair, for it produces a color shading toward red, and is

No. 1 No. 2

No. 4

No. 3

Miss Martha Hedman, the new Swedish ingénue in "The Attack," dresses her blond hair unusually

A side view of Miss Hedman's coiffure, the arrangement of which mystifies the feminine audience

A turban of a plaited fluff of pink and black tulle—a style that has supplanted the theatre mob cap

Black heron aigrette shaped like a butterfly with quivering antennæ of rhinestones posed at the filet end

Here a black heron aigrette, pressed into the shape of an osprey, is rooted in a standing, rhinestone bow-knot

therefore impossible for white or light hair. The only resource of blondes is to use a dye from a reliable firm and to have the first application made by a specialist.

There is much to be said for and against hair dyes—and it is said. Those who have a dye to sell naturally proclaim it harmless, whereas many women whose hair has been spoiled by these same dyes pronounce them all bad. The truth of the matter is that there is no really harmless dye which does not wear off. Most of them after two or three years' constant use either break the hair or turn it an unnatural color—an ugly copper red or a blueish or greenish shade. Some of the inferior dyes sometimes affect the eyes and cause headache or skin diseases. There are, however, a few good hair dyes—about in the proportion of one to five to the harmful varieties.

THE DYE OF DYES

The best dye on the market is one invented about twelve years ago by a Parisian chemist. It is now being used by all leading hair-dressers in Paris and London. In commercial New York, however, not a few hair-dressers refuse to use this dye, simply because it is much more profitable for them to make one after their own prescription.

But it is not enough to have a good dye. In addition the work should be done most carefully and scientifically by one who knows the procedure perfectly, and the retouching of the hair as it grows out should be done by the same specialist. It is a most difficult piece of work, and one which requires the experience of an expert.

Bleaching the hair is by no means so difficult a task, nor, when properly done, is it at all harmful, but if overdone it breaks the hair and gives it an ugly straw color. Usually bleaching is resorted to only when the roots of blond or medium brown hair are much darker than the mass of hair. In bleaching, as in dyeing, it is advisable to employ a specialist.

SHAMPOOING DRY AND OILY HAIR

The best way to shampoo the hair is with an ordinary soap, such as Castile, cut in pieces and boiled. Borax and ammonia are bad as they are too drying; even green soap is too strong. The less soap the better. People with thin or dry hair should never use soap at all, but in its place the yolks of eggs and lukewarm water—nothing else. For very dry hair which is coming out, a little sweet oil applied to the scalp is excellent, but the best hair food of all is castor oil. This should be used with a tonic—about the proportion of a tablespoonful of oil to eight ounces of tonic. This prevents the oil from making the hair sticky.

For oily hair the only treatment is to wash it once a week with the yolks of eggs—no soap. Besides, it needs plenty of fresh air, and so should be allowed to hang loose at night before retiring and in the morning. If the ends are brittle or stringy they should be cut.

Nothing is as good for the hair and scalp as massage. It stimulates the circulation of the blood, which in turn restores the natural oils, keeps the hair soft and glossy, and the scalp free from dandruff. Brush the hair systematically every day with a hair brush that is perfectly clean; then after the hair has been carefully and thoroughly brushed, smooth it with a piece of soft old silk. This is a modern fad, but it makes the hair shine."

Sublimated toboggan cap of black velvet, gold braiding, and an outshooting, stiff, black aigrette

Coiffure with curls advocated by Auguste Petit and a pretty complement in tulle and rhinestones

Shaped bands of black or colored velvet beaded in brilliants, have been popularized by Cartier

One of the most attractive combinations of gray fur with a matching material is this of moleskin and silver tissue with its big gray dahlia as ornament. The hat is of gray beaver with a crown draping of the frosty tissue and an oddly placed dahlia

Neck-piece, hat and muff are of the new chinchilla squirrel and gray velvet. The hat shows the soft, puffy crown which flares up at one side where it is trimmed with matching shaded plumes. The neck-piece fits closely around the throat, and the muff, though a big, roomy affair, is as light as a feather

A thing so quaint as the angel sleeve seems almost out of place when coupled with the newness of pannier and slit skirt. The gown is of white brocaded velvet with neck banding and girdle drop of rhinestones. Poiret designed the evening cap of pearl-embroidered white chiffon with its white paradise Méphistophélès

GRAY FURS COMBINED WITH MATCHING BROCADE, SILVER TISSUE, OR VELVET, MAKE UP SOME OF THE SMARTEST OF THE NEW FUR SETS—ALL-WHITE EVENING GOWN

MODELS FROM GIDDING

THE MODERN PANDORA'S BOX

The old, carved Florentine scent bottles are copied beautifully

Aids to the Science of Vanity Which Preserve the Beauty That Is Only Skin Deep—The Old-Time, Single-Flower Perfumes Have Been Largely Superseded by Bouquet Odors, Rare and Evanescent

"The sweetness of summer when summer is gone"

Dressing table completely equipped with every minute essential of the toilet

DRESSING the face is indeed an art, since it requires painstaking effort and study on the part of women born fair as well as those who must do for themselves what nature has omitted to do. A constant regard for detail is imperative, for well do we know the woman who, though beautifully gowned, permits her hair to be dressed without thought of the effect, and sees without dismay the reflection in her mirror of straggling strands of hair that fringe the face and hang over the collar, who is careless of rough eyebrows, and permits her complexion to be without the bloom which comes from the continual use of carefully selected toilet preparations and the tonic effects of the daily warm or cold bath.

THE MIND BACK OF THE FACE

Dressing the face does not necessarily mean rouge and powder, but it does mean that exquisitely finished appearance which the French call *bien soignée* and which other women crave as an individual expression of self-respecting, bodily care. A well-cared-for face is really an expression of mental harmony and perfect physical order—the acknowledgment that the face as an index of thought demands as much if not more care than that bestowed upon exquisitely fashioned gowns or daintily manicured hands. Moreover, the conveniences of modern civilization place such careful grooming within the reach of every woman.

The Greeks gave the most careful attention to their baths and to the rubbing of the body with oils and unguents; with them the carriage of the head, the poise of the shoulders, the set of the chin, the way the hair framed the face, were all a result of thought and training. The modern wise woman will not forget this, since the Greeks formed for us our standards of beauty.

LEARN OF THE WOMAN OF FIFTY

Occasionally, at the theatre perhaps, is seen a woman of fifty or more whose shoulders and neck are perfect in line and have retained to a marvelous degree the soft, creamy tints of youth. And what does this charming effect proclaim? Effort and eternal vigilance. Such a woman satisfies the eye of the beholder, and if she has gained from the experiences of life, she adds to the preservation of her girlish beauty the charm of a mature individuality. She radiates an inner satisfaction that she is well presented and that no neglect or haste has allowed her to go before the world unfit.

COIFFED BECOMINGLY AND MODISHLY

Without slavishly conforming to the hair-dresser's models, the fashion of wearing the hair should come within the prevailing mode, for there is nothing that so completely marks one as *démodé* as the adherence to a bygone style. It is better for the hair, too, if the manner of dressing it is changed occasionally. If the hair is worn low, care must be taken not to wear it so low that it accents a possible heaviness of the chin; it should be brought up far enough to suggest the oval of the face, but it must not be so high that it broadens the head to a square.

Beautiful effects are secured by devotion to the mirror; not a single mirror which shows merely the face or the head when partially turned, but a triplicate mirror, which gives a view of the head and face at any angle. Set in a good, clear light, the three-fold mirror will serve as a true friend to any woman. It will show a disarranged coiffure, an ungracefully pinned veil, or a badly joined collar.

AT LAST—THE COMPLEXION

After the hair is arranged, the complexion is the next consideration. Blemishes that mar should be obliterated with the aid of the specialist and the preparations of the toilet table.

Of course, the well-bred woman does not copy the crude effects and glaring necessities of the stage, but she looks to see if a sleepless night or worry has left her with a dull, pasty look, if her eyes are shadowed, her lips drawn. The wor'd must not know her private griefs or troubles, so from one of the silver-mounted or enamel-topped boxes on her toilet table she takes a rose-tinted cream and rubs it well into her cheeks to supply the color temporarily absent; then she massages her eyelids gently with

A powdered beauty aptly ornaments a box of scented powder

finger-tips; she smoothes away the lines about her mouth with a soothing cream, and touches her lips with a bit of rose lip-salve; last of all, a delicate, clinging powder restores her temporarily lost bloom. If she has previously plunged into a cold bath or slipped into a hot one, as she likes best, she feels even more refreshed, mentally as well as physically. Many women go through this process every day before going out on the street, and immediately on returning home the accumulated dust and grime are removed with soothing creams.

All this sounds artificial. It is. But life in the city, all social life, and even the city itself, is artificial, and demands that we live up to it. Our clothes and our houses are the products of artificial living; therefore we must dress the face to be in harmony with our environment.

But rouge pots and toilet creams, except the most simple kinds, are not taken to the woods or the camp. There nature tones up the complexion, brightens the eyes and freshens the hair and body. There we dress according to our surroundings in outing costumes, "sports coats," as the English always call our sweaters, and even face powder is unnecessary.

MIND OVER MATTER

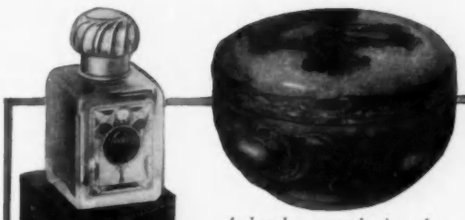
There is one thing, however, that every woman should frankly recognize, and that is the effect of time on the features, unless they are carefully guarded by the mind. The nose is apt to thicken, the eyelids to droop, the mouth to sag and grow heavy, unless these things are prevented and controlled from within Every one of these sad developments is due to mental sluggishness and indifference, and to an over-indulgence in rich food and drink. But if the inspiring enthusiasms which make for youth and keep thought alert are cultivated, the features will, to a large extent, take care of themselves and will respond to a vigorous mind as does wax to the hand of the modeler.

FEEDING THE SKIN

From time immemorial oils and many kinds of vegetable and animal fats have been used as preservatives for the skin, but none are more efficacious than the best of modern creams. These are of great variety to meet different requirements, and no well-equipped dressing table should be without at least two, and generally three kinds. First, there is solid cream, and of this there are several excellent makes, including one put up to order. This latter is of the purest ingredients and exquisitely perfumed with orange flowers. It costs $1 for a very large jar. Another more generally known, very excellent cream comes in tubes at 35 cents.

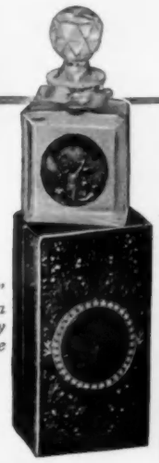
As a cold cream, pure and simple, nothing is better than a delicately scented, dewy-mixture which sinks into each pore of the skin, whitening, healing, and cleansing all at once. Such a preparation is of great value in every-day life, and when it is entirely of vegetable ingredients and largely mixed with the juice of cucumbers, it will be found more refreshing than the softest rain water after a day in the open. The best means of application are the fingers; the subsequent wiping away may be done with pieces of soft, fine linen. The price is 50 cents for a small jar.

Next among cream necessities is one for massage and tissue building. Those who like a special formula individually prepared and pure will be glad to know of such a cream at $1 a jar. Another excellent preparation can be purchased in smaller jars for 50 cents. This also is made entirely by hand and contains olive oil, almond oil, the essence of a water herb, and still another ingredient for building up wasted tissue.

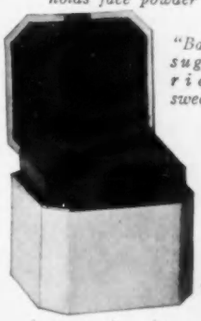


A hand-engraved glass box holds face powder

"Vanity" is a sweet blend of many flowers



"Bacchanale" suggests a riotously sweet perfume



A rose-perfumed powder that refreshes and protects the skin

A haunting fragrance such as "Styx" is an aid to individuality

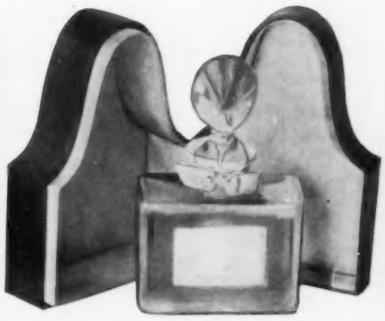
An exotic blend in keeping with the orientalism of present-day tastes

A violet essence of superior strength holds in solution a perfume of this freshest of flowers

Without pronounced heaviness, "Natoma" charms by its clean sweetness

"Muguet" is an odor which suggests no one flower, yet attains individuality

"Halcyon Rose" renders enduring the flower's sweetness



A delicate poignancy characterizes the perfume called "L'Eveil"

Gardenia extract imparts the sweet heaviness of that flower

Besides the two varieties mentioned, many find it necessary to rub a thin layer of protective cream into the skin as a basis for powder. For this purpose nothing better can be recommended than a French preparation at 75 cents, which is not only a protection to the skin in extremes of weather, but retains the powder without becoming greasy. There is also a paste for the hands, to prevent chapping and keep the skin fine, a cream to eradicate wrinkles and a so-called "beauty" cream —all from the same famous French house, and each worthy of mention.

The purity of face powder is more important than is generally realized, for the bismuth and alkaline properties sometimes included work havoc with any skin. High-priced, but dependable, is an extremely delicate and faintly perfumed powder.

Most toilet powders are richly fragrant of some favorite odor. None is superior to a variety introduced at least ten years ago, which sells for $3.50. Some of the newer offerings are of exquisite quality also; such a one is a captivating and extremely delicate powder selling for $7.50. It is enclosed in a handsome leather case that is daintily lined with white satin.

An astringent of some kind is a toilet necessity, but few may be relied upon. It must be of exactly the right strength and purity, for its important function is toning up the skin, refining the pores, and clearing the complexion. After massaging, an application of it should never be neglected. One of the best of the imported kinds sells at from $1 to $5, depending on the size of the bottle.

A deodorant powder is good for special toilet uses and should therefore be included in a complete outfit. One should be chosen that is without perfume, and can be relied upon not to stain the clothes. An excellent make fulfills these requirements and is most reliable. Price, 15 cents.

BORROWING THE BEAUTY OF THE FLOWER

Last touch of all in the toilet is the perfume. Investigation of the new perfumes discloses a variety of almost equally charming productions, and choice is only a matter of individual taste. Each season the perfumes give forth a riot of new sweet odors. The old-time single-flower perfumes have been largely superseded by bouquet odors, and only occasionally is there found among the novelties a one-odor extract of unusual sweetness. The new gardenia extract, illustrated in the lower right corner of this page, however, is exquisitely rare and merits more than a passing word of praise, for the perfume of this aristocrat among flowers has been so skilfully distilled that the blossom itself is not more fragrant. It is priced at $5.

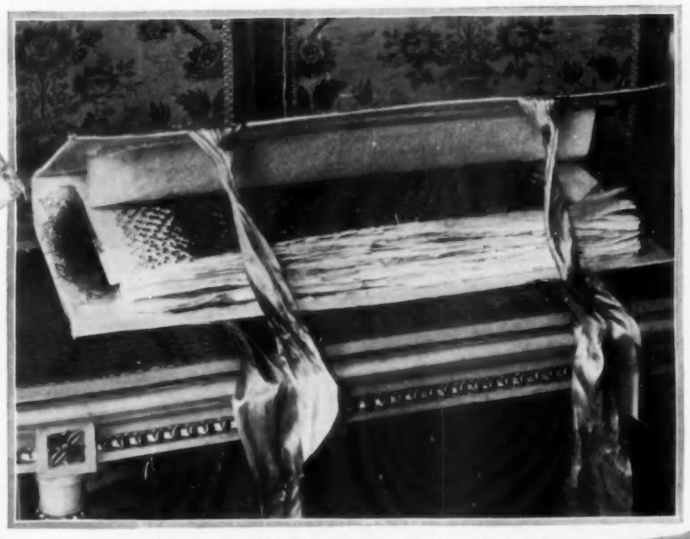
Poignantly sweet also is the odor of Cape jessamine, a flower of southern climes. This perfume has never before been isolated in liquid form, so that the extract now on the market is a triumph of the distiller's art, and is also one of the most lasting odors ever produced. The bottle in which it is put up is of heavy cut-glass with a gold plated cap; the price is $5.

A delicate, composite perfume with a predominating lily scent comes in a wide, low curving bottle of heavy cut glass, and is stoppered with a square cut-glass knob. This is enclosed in a brown leather case picked out with

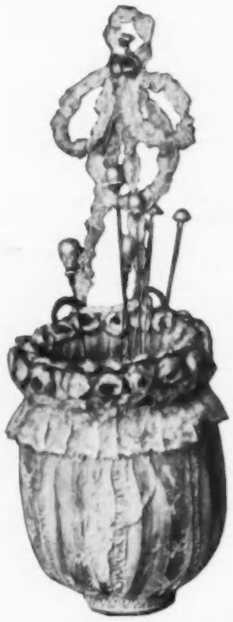
(Continued on page 124)

PRETTY PRACTICALITIES IN THE SHAPE OF ROSEBUD FANCIES THAT CONCEAL BENEATH AN EMBROIDERED SURFACE DAINTY ACCESSORIES OF THE TOILETTE

A brocaded silk bag to hold handkerchiefs is ornamental at the side of the dressing table

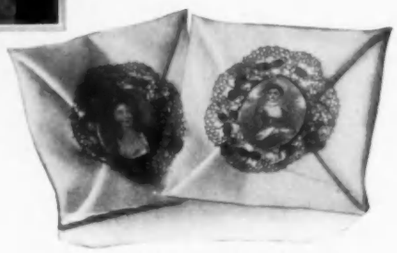


A satin-covered portfolio which ties with wide ribbons preserves the unwrinkled crispness of veils

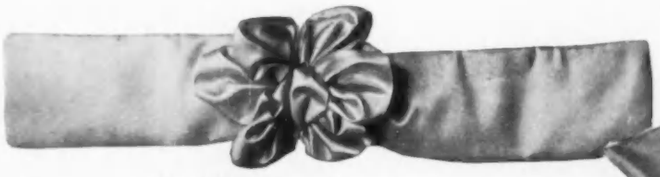


The ungainly length of the hat pin is concealed in the lacy depths of this quaint contrivance

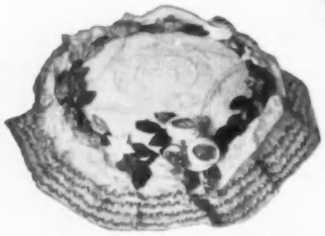
A lace-frilled basket with a convenient folding cover may be used to hold the embroidery paraphernalia



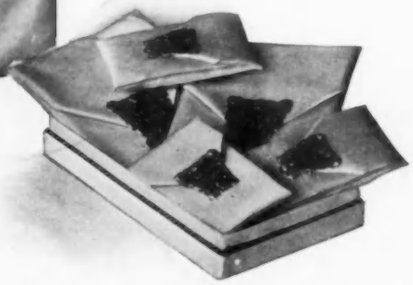
French prints framed with gold galloon are novel seals for the satin sachet casings



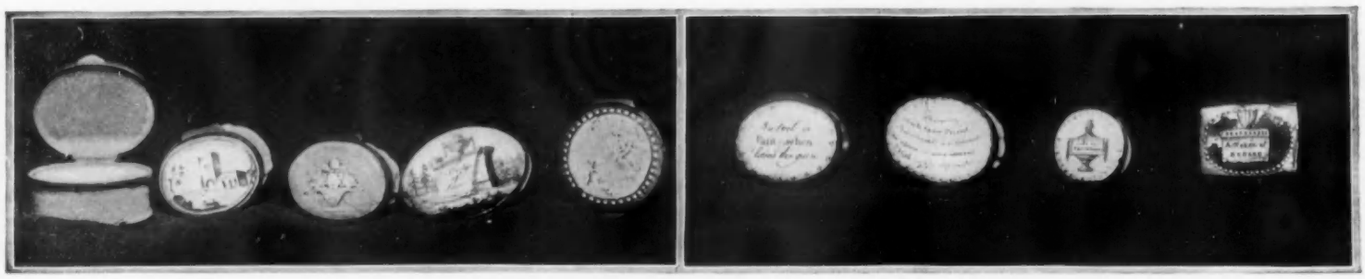
The puff of the satin corsage sachet is becoming to the woman of slender figure



The outline of an embroidered pincushion is softened by a rosy wreath and a net ruffle



These small rose sachets are easily tucked away in corners of the dressing table



The patch-box, most valued of feminine trinkets in the eighteenth century, is prized to-day chiefly for its artistic worth, though a recent French revival of the "mouche" may bring it into use again

The English sheep dogs, which have recently come into fashion, were well represented by those of Mrs. Tyler Morse

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Miss Mai Watson with her wonderfully fine collie

Each year the picturesque chows are more in evidence. This fine brace was exhibited at the recent Islip showing

ON OCTOBER 5th MANY NOTABLE DOGS HAD THEIR DAY AT THE ISLIP KENNEL CLUB'S FIRST ANNUAL BENCH SHOW—SOCIETY GATHERED IN UNEXPECTED NUMBERS TO WITNESS THE JUDGING

Copyright, 1912, by International News Service

This black chow from the Greenacre kennels was a prize winner

Among the Russian wolf hounds, "Lorraine's Isis" was a blue ribbon winner

Photo by Jessie Tarbox Beals

Miss Marian Kennedy with her Pomeranian, "Wasp"

Miss Hadden with her Sealeyham terrier, "Jean," which was among the ribbon winners

Mr. Robert Goelet judging the merits of a fine brace of West Highland terriers

Dainty little dress of chiffon hung over the thinnest of foundations which is weighted at the foot by a band of silver lace below a vine of tiny chiffon roses and ribbon leaves

It is in this typical "Billie Burke frock" that Miss Burke makes her appearance in the first act. It is in three layers of transparency—a chiffon petticoat to the knees, a full-length "drop" of net with ribbons run under soft puffings, and the top skirt of appliqué with its adorable little apron pockets. A mauve satin sash girdles the figure above the waist

THE NOTEWORTHY FEATURE OF BILLY BURKE'S TOILETTES IS THAT THEY ACHIEVE REAL DISTINCTION WITHOUT SACRIFICING A BIT OF THE GIRLISHNESS THAT IS THEIR CHIEF CHARM

The rose-colored chiffon wrap in which "The Mind-the-Paint Girl" returns from the party at the "Pandora." The only trimming is the heavy embroidery massed on the sleeves. A ribbon of brilliants encircles her coiffure and supports a fan-like brush of feathery white aigrettes posed at the back

Fanny, her father, and her critics in the prologue to "Fanny's First Play"

THE NEW ART *of* MAKING PLAYS

The Drama from Being a Presentative Has Gradually Become a Representative Art—Hence Many Revolutions in the Writing and Acting of a Play

By CLAYTON HAMILTON

THE great Spanish dramatist, Lope de Vega, once wrote a pamphlet entitled "The New Art of Making Plays," and this title seems particularly applicable to the art of the drama at the present time. We are living in a progressive period, when the methods of all our practical and theoretical activities are undergoing a rapid revolution, and it is therefore not surprising that we should find the technique of the drama changing year by year before our very eyes.

BETTER THAN SHAKESPEARE?

A few years ago, the President Emeritus of Harvard made the somewhat startling statement that civilization had progressed faster and further in the last hundred years than in all of the preceding twenty centuries, and that the conditions of life at the close of the eighteenth century differed more from the conditions at the present day than they differed from those which appertained to ancient Rome. Similarly, it may be asserted that the art of the theatre has progressed faster and further in the last thirty years than in all of the preceding centuries that have intervened since Æschylus, and that we find ourselves confronted at the present time with an utterly new art of making plays. In this connection it should be confessed at once that progress is not necessarily amelioration, and that there is always a possibility that a step forward may be a step away from the ideal. In some respects the general life of ancient Athens was better than our general life to-day, for all its practical advantages of telephones and trolley-cars; and in many respects the drama of Sophocles and Shakespeare was better than the drama of Pinero, in spite of all our present perfectness of craftsmanship. But the student of any art should dally little with such absolute and final questions as that of what is better and what is worse; and he may spend his time more profitably in the modest endeavor of defining differences.

"Milestones"—The first milestone

THE NEW CRITICISM

The differences between the drama of to-day and the drama of all preceding periods have not as yet been clearly and emphatically defined to the theatre-going public; and this is the reason why many of the best artistic efforts of our current theatre remain misunderstood and are denied their proper measure of appreciation. In the evolution of any art, creation always precedes criticism, since criticism is merely an analysis of what has been created; and the main difficulty that is encountered by the best practitioners of the new art of making plays is the fact that our current dramatic criticism has not as yet caught up with them. Their new efforts are judged by old standards; and "The Thunderbolt," or "The Pigeon," or "The Blue Bird," or "What Every Woman Knows," are still considered to be something less than masterpieces because, in both materials and methods, they differ markedly from "As You Like It" or "Tartufe." It is therefore desirable that we should endeavor to enumerate at least a few of the definitive features of the new art of making plays; and this purpose may be most easily fulfilled by setting forth several of the most noticeable differences between the drama of the present and the drama of the past.

In the first place, we should note that, whereas the drama of other days was compounded of only two elements of narrative—namely, character and action—the drama of to-day is compounded of three elements—namely, action, character, and setting. Dramatic incidents which used to be conceived as happening anywhere and anywhen are now conceived as happening at a particular time and in a particular place.

THE NEW ELEMENT IN DRAMA

This localization of incidents in place and time may be noted, in all the narrative arts, as the one feature that distinguishes modern work from that of all preceding periods. In his essay on Victor Hugo's romances, Robert Louis Stevenson pointed out that the one new note introduced into the novel at the outset of the nineteenth century was the insistence on environment as a formative influence on character and a determining motive toward action. But the drama could not cope with this modern philosophical conception of the importance of environment until the great wave of mechanical invention which

The second milestone

swept over the world during the middle of the nineteenth century had equipped the theatre with those appurtenances which were necessary to enable it to project the element of setting adequately to the eye.

But this epoch-making revolution in the physical equipment of the stage occasioned an alteration in the very essence of the drama. In all former ages the drama had made its appeal primarily to the ear, like the arts of poetry and music; but now for the first time it was enabled to make its appeal directly to the eye, like the arts of painting and sculpture. In our own days the art of the drama has ceased to be essentially an auditory art and has ranked itself for the first time in history as a visual art; and this point must be clearly understood if we are to appreciate properly the new art of making plays.

THE MODERN REVOLUTION IN ACTING

For this revolution in the basis of dramatic appeal occasioned a necessary evolution in the art of acting. Whereas acting had formerly been a presentative art, it now became a representative art. The actor had formerly attracted attention to himself, like an orator upon a platform, and always in his work had presupposed an audience; but he was now required to comport himself as if no audience were present, and to treat his particular personality as only a component part of a general stage-picture.

And this alteration in the art of acting required an alteration in the art of writing for the stage. For the presentative actor it was necessary to write rotund, rhetorical speeches which should give him ample opportunity for elocution and the use of sweeping gesture; but for the representative actor it is necessary to write in the terms of common conversation. Any speech that is at all rhetorical will pull the modern actor out of the picture and will shatter that illusion of actuality which is the ultimate aim of the contemporary stage.

From this consideration we derive the precept that the highest exhibition of literary tact that may be achieved by the contemporary playwright is to persuade his audience that he is not employing any trick of literary style. Formerly plays were written in verse or polished prose; nowadays they must be written solely in casual, drifting colloquialisms. People do not actually talk in verse; neither do they talk in formal prose; and it has therefore become the leading literary merit of our latter-day drama to present its dialogue divested of all "literary" turns of phrase.

A GOOD PLAY IS A GOOD PANTOMIME

Actions speak louder than words. This proverb has become an axiom of our new art of making plays. No less an authority than Mr. Augustus Thomas has asserted that every good play of the contemporary type must merely add the element of dialogue to a pantomime that is already good. The modern playwright must rely more upon his visual imagination than upon his literary skill, and must be able to conceive his narrative primarily as a drift of moving pictures.

In this requirement he may be aided greatly by the collaboration of that new and very interesting functionary of the modern theatre, the stage-director of his play. It is the business of the stage-director to co-ordinate the contributions of the author, the actors, the designer of the scenery and costumes, and the manipulator of the lights, into an harmonious work of art. The stage-director is often, in the contemporary theatre, the dominant artist of the drama; and in any critical consideration of a play that has passed through his hands, it is frequently more necessary to devote attention to his artistry than to that of either the actors or the author. Any play, for instance, that has been produced by Mr. David Belasco must be studied as a Belasco play, regardless of who wrote it or of who the actors were.

THE REAL "NEW THEATRE"

These alterations in the materials and methods of the drama have required, in recent years, a corresponding change in the construction of our theatres. So long as the drama remained an auditory art projected by a presentative actor, it could be housed effectively in an ample auditorium, but when it became a visual art exhibited by an unobtrusive actor, it called for a theatre that should gather a selected audience into intimate proximity with the stage.

So long as the spectators were conceived as observers of an action that was different from ordinary life, it was possible to seat them in a huge and dis-associating auditorium, but the modern subtle intimacy of appeal demanded a theatre so constructed that all the spectators should imagine themselves to be participants in the play. It became necessary to make them feel that (in the social phrase) they were "among those present" at the action; and the new art of acting, which depended mainly on apparently unconscious gestures and subtle shifts of facial expression, demanded also a decrease in the dimensions of the auditorium. Hence, throughout the last thirty years, our theatres have progressively been diminished in size, until the prevailing type at present is no larger than the Maxine Elliott Theatre in New York. It is a matter of history that the promising project of the New Theatre failed mainly because the edifice which housed the institution was too large to permit of the effective presentation of the prevailing type of the contemporary drama. Very recently an exaggeration of the present tendency in theatrical construction has been evidenced by the advent of the Little Theatre, which is surely more diminutive than necessary. But this current aspect of the craft of theatre-building is one of the points that must be taken into consideration in any critical judgment of our new art of making plays.

It should be evident from these brief enumerations that it is impossible to measure the contemporary drama by the same critical standards that have been applied to the dramatic art of other ages. The very merits of the Elizabethan drama become defects when we observe them from the point of view of the contemporary theatre, and the faults of other-minded periods have been erected into the virtues of our own. In conclusion, it must be stated that the drama of the present is less allied to literature than the drama of the past, and that therefore it would not be fair to judge it by merely literary standards.

IS POETRY DIVORCED FROM DRAMA?

It is commonly complained of our new art of making plays, that it has divorced the stage from poetry, but all that is actually intended in this accusation is that our leading dramatists no longer write in verse. But surely it is only an uncultured mind that considers poetry as synonymous with verse, and regards it as a medium of expression instead of as a mood to be expressed. Poetry, in a large and general sense, may be defined as that solemn, tremulous happiness that overcomes us when we become unwittingly and poignantly aware of the existence and the presence of the beautiful. Poetry, thus conceived, may be expressed through the medium of any art; and Raphael is assuredly no less a poet though he may never have written that fabled century of sonnets. And poetry may be conveyed as fittingly through our new art of making plays as through the rich and resonant medium of Elizabethan verse. It would be futile to deny the name of poet to that searcher of the soul, that revealer of intimate, ultimate realities, the wise and simple Maurice Maeterlinck; yet his dialogue is written in a language that is so utterly unadorned that the ear feels tender toward it. And when Mr. J. M. Barrie makes us aware of "thoughts that do often lie too deep for tears," he does it most frequently in little visual transcriptions in which no word is spoken.

A new art of criticism is required to interpret our new art of making plays. As yet our contemporary creation in the drama is more noble than the interpretation that it has received. This is the reason, doubtless, why so many well-meaning societies are organized for the "uplifting" of the modern stage, and why so few endeavors are instituted for the appreciation of the theatre of to-day. But any age of the drama that is illustrated by the simultaneous activities of Pinero and Brieux and Sudermann and Maeterlinck and Shaw and Hauptmann and Hervieu and Galsworthy is undeniably a great age; and it is therefore the responsible and humble duty of our dramatic critics to teach the general public to estimate it at its worth.

The third milestone

The PAST *and* FUTURE *of the* VARIETY-SHOW

Announced as a Twentieth Century Novelty, the Cabaret-Show Traces Its Origin Back to the Greek Banquet—Whence Come Its Songs and Dances

By BRANDER MATTHEWS

IT was Solomon, superabundantly married and therefore in an excellent position to acquire wisdom, who declared that there was nothing new under the sun. This is as true to-day as in the time of the Biblical sage. Wireless telegraphy is only a development of the signalling of beacon-fires which was practised by the Greeks and which they employed to convey immediately to Greece the glad tidings of the fall of Troy; and moving pictures are only an ingenious amplification of the zoëtrope of our childhood.

THE OLD, OLD CABARET-SHOW

In like manner, the amusement parks which sprang up all over the United States in the early part of the twentieth century, in imitation of those at Coney Island, bear an undeniable resemblance to the Foire Saint Laurent and to the other fairs of Paris in the sixteenth and seventeenth centuries.

The so-called cabaret-shows, prevalent in the larger cities of the United States in the winter of 1911-1912, were hailed as the very latest form of amusement, combining as they did the solid pleasures of the table with the etherial delights of song-and-dance; and yet Froissart is a witness that something very like the cabaret-show was known in the middle ages, and Gibbon has recorded its existence at the court of Theodoric, nearly a thousand years earlier. Indeed, the Romans, and the Greeks before them, had employed performers of one sort or another to relieve the monotony of their banquets. Gaditanian dancers were popular throughout the wide realm of Rome, almost two thousand years before Carmencita came from Cadiz to warble and caper at midnight in the studios of American painters just before and just after the guests had enjoyed the refreshments provided by their artistic hosts.

As the cabaret-show is only another form of the well-known "vaudeville supper," it must be relegated to the class of novelties which are not new. And vaudeville itself is only the long-familiar variety-show. It may now be called by a new name, and many of those who do not look behind a label may accept it as a new thing; nevertheless is it very old, indeed. The name "vaudeville" is an absurd misnomer, like so many other terms due to our habit of careless borrowing from other tongues.

(*Continued on page* 108)

Vera Curtis has never studied outside America

Carl Braun, a new Metropolitan acquisition

Willy Buers, one of the finest German baritones, will become a principal at the Metropolitan

Paul Althouse is a new American tenor

Louise Cox, a new soprano at the Metropolitan

OPERA PROMISES *for the* NEW YEAR

There Will Come to the Operatic Stage Several Novelties, Some in English, a Number of Revivals, and Many New Principals

By PIERRE V. R. KEY

FOR two weeks prior to October thirty-first distant rumblings were heard—preliminary signs of an approaching army of musicians making ready for the fray. On that autumn evening the formal launching took place, not, as in previous years, at the Metropolitan Opera House of New York, but in the interior of the Philadelphia structure acquired from Oscar Hammerstein when he relinquished certain rights for a financial consideration. And there Mr. Andreas Dippel's organization swung into action. After this, in quick succession, were presented the musical offerings of many societies, companies, and individuals. Thus awakened to the world of music, we turn to it with our usual question, "What kind of a season, in quality and quantity, is this to be?"

Looming large in the foreground of European artists who until this year have never had their abilities tested by American audiences are Miss Frieda Hempel, the Berlin Royal Opera soprano, and Titta Ruffo, the Italian baritone. The former has been secured by General Manager Giulio Gatti-Casazza, the Metropolitan chief executive, who declares she will make equally favorable impressions in dramatic and coloratura rôles.

MISS HEMPEL AND SIGNOR RUFFO

Signor Ruffo, signed by the Philadelphia-Chicago Company for fifteen appearances at the unprecedented figure of two thousand dollars a performance, is reputed to be the only masculine singer who has ever divided artistic honors with Caruso when both sang in the same opera. This newcomer, it is contended, has a voice almost tenor-like in quality, and his upper tones are said to be brilliantly resonant. Until a few days ago it was doubtful whether New York would have the privilege of passing judgment upon Signor Ruffo; but the indirect effect of public opinion proving strong, Mr. Dippel decided to present the Italian to a Manhattan audience at the single performance to be given there this month. When the Philadelphia-Chicago organization comes to New York again, Ruffo will have returned home. Several other cities, also, will be permitted to hear the new singer and observe the extent of his dramatic equipment, which many feel matches his vocal and musical complement. Miss Hempel, too, is certain to appear in several communities other than the one to which most of her efforts will be confined—pleasant news to many.

Lucrezia Bori, an Italian soprano who will sing at the Metropolitan this year

The American public, constantly seeking novelty, may rise to proclaim these stars with a great foreign reputation; but there is always an element of uncertainty attached to a début in any country. Sometimes distinguished artists lack some qualities essential to an American success, or offend because of peculiarities which stand as assets in numerous other localities.

The consensus of opinion, however, seems to favor the ability of Miss Hempel and Signor Ruffo to conquer their new audiences. They are at their best, with their resources fully matured. But we never know the full hight of an artist's stature until he has been measured by the "all-round" rule. Therefore, it will be time enough to speak the final word of these celebrated visitors after they have been heard in several operas.

In the meantime there are not a few singing principals who have been added to this year's Metropolitan roster, and a conductor, Giorgio Polacco, from whom much is expected. It was Polacco who took Arturo Toscanini's place in the Metropolitan orchestra on the opening night, when the latter was still in Buenos Ayres and unavailable to his American admirers until early December. And it will be Signor Polacco who will share the premier honors and responsibility with Signor Gatti-Casazza's chief musical leader during this season.

"WATCH POLACCO"

"Watch Polacco," said the Metropolitan general manager the day he arrived in America from his summer in Europe. Consequently the critics are watching him—with eagle eye and with ears strained for any imperfections that will serve as an excuse to flay him alive.

The same state of affairs prevails with every new principal—yes, and any old one, too—who sets foot on the historic Metropolitan Opera House stage. They are literally on musical trial before two juries—the critical jury which writes about what happened for publication, and the general public. When both these juries stamp their official seals upon an individual or musical undertaking little more need be said.

"I would rather be physically tortured," remarked a well-known singer just before leaving Europe for this country, "than to pass the ordeal of an American trial; yet it has to be done for the sake of prestige."

Precisely so.

But the audiences of these United States and of Canada and those whose printed opinions are paid for, are fair—often to generosity. Accustomed to the highest quality of grand opera and concert music to be had, they rightly insist upon that which shall conform to the established standard. Usually they obtain what they want.

Miss Lucrezia Bori—not Borgia—is one of the young sopranos who will be heard in rôles of first importance this season at the Metropolitan. Over here we know only that her voice is reported to be fresh, that she is artistically gifted, and pleasing to look upon. She will sing lyric rôles—one of them Antonia in "Les Contes d'Hoffmann," that melodically delightful opera which, though familiar in New York, has never yet been heard at the Metropolitan.

Miss Hempel, on the occasion when Offenbach's music is presented to Metropolitan patrons, will appear in the character of Olympia, the doll. The three parts usually entrusted to one baritone—Dapertutto, Dr. Miracle, and Coppelius—in which Maurice Renaud scored such emphatic success at the Manhattan Opera House under the Hammerstein régime, will be distributed among as many singers.

OUR NEW PRINCIPALS

The tenor from whom most unusual things are expected is Jacques Urlus. Although he has never sung in New York, he was with the Boston Opera Company last year. Expert judges who have heard M. Urlus say he is the typical heroic tenor—in voice, figure, and manner. In German rôles his recognition has been sufficiently enthusiastic to arouse the interest of all who are likely to hear him.

Another tenor whose signature to a Metropolitan contract has been secured is Giovanni Martinelli. This young man is barely twenty-six years old, but Covent Garden has responded enthusiastically to his singing. The London folk who have heard him compare him to Caruso. This would seem to be an unwarranted kindness, for he is not over experienced and his vocal organs can scarcely be at their fullest development.

It is not certain that Signor Martinelli will sing in America this season. If he does, his personality is one calculated to attract, to say nothing of the story of his phenomenal rise to a leading grand opera tenor. As Signor Martinelli was once a wood-carver he may be said to have progressed, a fact that should interest American people, who have shown a fancy for singers who have risen thus spectacularly.

The third new "first" tenor sure to be heard is Umberto Macnez.

Among the other new principals of our most efficient organization are Willy Buers, a German baritone already risen to a place of distinction; Carl Braun, basso, hailing from the same land, and a Frenchman named Eduard Erhard, whose voice is baritone. All the remaining principals who have joined this opera company for the first time are less widely known. By the same token their opportunities will not be so large. Misses Vera Curtis and Louise Cox, sopranos; Stella de Mette and Lila Roebson, mezzo-sopranos, and Paul Althouse, tenor, comprise this group, most of whom are Americans. In spite of the fact that she has had practically no operatic experience, Miss Curtis will probably succeed to the post vacated by Mme. Alma Gluck.

THE PROGRESSIVE MR. DIPPEL

Speaking next of the Philadelphia-Chicago Opera Company: there is plenty of evidence to prove the progressiveness of Mr. Dippel, who is this season breaking his best records. Engaging Titta Ruffo was the cleverest bit of business on the part of an American-working impresario accomplished in several years. But Mr. Dippel has done even more.

Frieda Hempel, a soprano in both dramatic and coloratura rôles, is expected to star brilliantly this year

Helen Stanley, an American, is to be one of the leading sopranos of the Philadelphia-Chicago Company

He has brought twenty-one new principals to his organization for the 1912-13 season, several with splendid reputations. There is Mme. Cecelia Gagliardi, for instance, the former prima donna dramatic soprano of the Madrid Opera who was chosen by Egypt's Khedive to sing the title rôle of "Aïda."

Miss Julia Claussen, a mezzo-soprano from the Stockholm Royal Opera, is another artist of whom excellent things are spoken. She is an American whose home is Chicago. Before going to the Würzburg Royal Opera House, Miss Claussen sang for several years in New York church choirs.

Icilio Calleja, formerly of La Scala at Milan, Leon Campagnola, and Aristidemo Girogini are the new leading tenors. The second has a dramatic voice, and the last a lyric which is believed to be peculiarly suited to Luisa Tetrazzini's. This Italian tenor will take the place of John McCormack, who was usually cast to appear with the diva before he left the Philadelphia-Chicago company a year ago.

Mr. Henry Russell, managing director of the Boston Opera Company, has also pursued the necessary course of supplying for his patrons unheard artists. One of his débutantes is Mme. Edvina, an English soprano, who has sung at Covent Garden and the Paris Opéra Comique. Another is Pierre Lafitte, a French tenor. Under the agreement existing between these three leading American operatic institutions, many of the singing principals of all will be heard in each opera house—a sort of "guest" system.

NOVELTIES IN OPERA

It is no easy task for an opera manager of any one of the Big Three to secure the services of first-class singing talent that has not previously been paraded before the public, but it is infinitely simpler than alighting upon a novelty worth producing. Some impresarios have said that picking a new opera with ear-muffs on is the surest method. Whether or not it is by virtue of this practice, American managers sometimes select a work that deserves more than a single hearing. Signor Gatti-Casazza did last season when he presented Wolf-Ferarri's "Le Donne Curiose." Mr. Dippel also scored—though less emphatically from a purely artistic standpoint—with the same composer's "The Jewels of the Madonna."

The Metropolitan executive is not pinning his faith this year to new operas, though a few will be presented. Mussorgksy's "Boris Godounoff," an elaborate Russian work never heard in this country, is to have a première before January first, and in February the "Cyrano," in English, of Walter Damrosch and W. J. Henderson will have its first performance on any stage. For "Der Ferne Klang" (The Distant Bell), by Herr Schrecker, the Metropolitan has the American rights, but it is questionable whether it will be produced this season. In very much the same position are three new Debussy operas and one each by Charpentier, Ravel, Leroux, and Salvayre—all of them the property of the Metropolitan.

Signor Gatti-Casazza will rely for his chief works on his old war-horses the novelties actually pledged for production, and several revivals which, besides "Les Contes d'Hoffmann," include "The Magic Flute," "Huguenots," "William Tell," and "Samson et Delilah," and if he presents these operas as well as possible, no one can find fault.

(*Continued on page* 80)

SARTORIAL PHASES *of the* PLAY

The Plays Which Are Showing the Newest Gowns and Wraps of the Season — Our Best Dressed Actresses Have Reduced to a Science the Art of Uniting Becomingness and Modishness

The ball-gown of flesh pink worn by Sallie Fisher in "The Woman Haters" bears the unique combination of gold fringe and embroidery of steel and amethyst beads

Katherine Emmet in a black velvet gown most strikingly trimmed with broad bands of soft white "mouflon" fur

A rich variety of contrasting colors and textures well suits the brunette beauty of Jane Cowl, now starring in "Within the Law"

Margaret Illington subdues radical innovations to simple lines which set off her personality

So many of the new plays of the opening season have been dominated by a particular psychological or metaphysical interest that fashion has been decidedly secondary. From the new musical comedies, however, and particularly from those recent successes, "Oh! Oh! Delphine" and "The Woman Haters," interesting object lessons in novel styles may be drawn. The première of the Schnitzler comedy, "The Affairs of Anatol," established the fashion pace—an honor hitherto accorded to the John Drew play of the autumn.

Ann and I have been seeing these new productions together, always, I am a little ashamed to admit, with fully as much interest in the clothes as in the plays. Ann has been summering at Swiss hotels, where she has had unlimited opportunities to see beautiful French, English, and Viennese gowning; so her standard of comparison is illuminating. She knows what is the smart thing of the moment.

"On the whole," said she in appraisal, "the early season has been a disappointment as far as the clothes are concerned—not a single frock that one could copy."

But I insist otherwise.

ARE THERE SMART CLOTHES ON THE STAGE?

"Now, where?" she urged. "Certainly not in 'Fanny's First Play,' nor 'Milestones,' nor 'Little Miss Brown,' nor 'The Case of Becky,' nor 'Robin Hood,' nor 'A Scrape o' the Pen,' nor 'Broadway Jones,' nor 'Man and Superman,' nor 'Little Women,' nor 'The Daughter of Heaven—.'"

"Oh, of course, one could not expect the beautiful Loti play to give any new fashion, except that it might prove an incentive to the continued wearing of mandarin evening coats. One must admit that Billie Burke gives us nothing startlingly novel, although she wears one pretty frock of crystal-embroidered net with a diamante and aigrette coiffure ornament, and a lovely, flesh-pink chiffon wrap. But Martha Hedman, the charming Swedish actress in 'The Attack,' wears several chic gowns. One of steel-blue crêpe de Chine—you remember?—has a straight-hung skirt shirred at a high waist-line. The long-sleeved bodice is untrimmed, save for a Dutch collar of lace, a self-colored cordelière with a single long tassel that hangs just below

Sallie Fisher wears one of the new short wraps developed in fuchsia velvet

the waist, and a similar but smaller one that closes the neck. You might copy that."

"Dainty, but commonplace," pronounced Ann, "as commonplace as all of those prelate frocks worn in John Drew's 'The Perplexed Husband.'"

"But there, too, you must except that smart, golden-brown, velvet costume worn by Alice John, with its rounded tunic, surplice bodice, and chamois-colored chiffon scarf. That starts from the shoulder in a unique way, and is caught at the waist and again on the skirt with bunches of purple grapes."

"Nothing new there, dear, but the grapes," declared obstinate Ann. "And Mary Boland, although eccentric, makes a picture in every scene. You see, I depend upon the stage to supply me with novelty, dash, originality. Nowhere have I found those qualities so perfectly expressed as in Florence Reed's costumes in 'The Master of the House.' In the first place, she shows the new silhouette to perfection—that pliable, large-waisted, corsetless appearance—and everything she puts on is invested with her remarkable individuality. Even her simple serge costumes have a new touch at belt or collar. And then that wonderful lemon-colored negligée!"

"One could not easily forget that, with its single Florentine sleeve of green-and-gold brocade, and its one-sided, green chiffon manteau!"

"You see what I mean? It is only with such artists in dress as she and Gladys Hanson—I've not forgotten that lovely white satin and crystal frock of the library scene in 'The Governor's Lady'—that one can look for inspiration from the stage."

"Which reminds me that Teresa Maxwell-Conover wears a striking evening gown in that same act—do you recall it?—a glitter of gold lace, net, and beads, with rose-color glowing through the gold."

"And its curved front slash which gives her the appearance of walking through bead portières—yes, I remember."

"You've a rage for the bizarre, Ann. Soon you'll be telling me that you admire the magpie princess gown worn by Jose Collins in 'The Merry Countess.'"

"Well, why not? It is different, at least, and that sharp, diagonal line from the left shoulder to the right hem, separating the black and white portions, is softened by the fantasy of the trimming, and the pendant shoulder cordelière. However, I do prefer the skunk-trimmed negligée of pink pompadour silk with the white ninon angel-sleeve which joins the violet-brocaded panel down the middle-back to form the floating train. That was a joy of line and color."

FIVE MASTERPIECES OF COSTUMING

Then there were the five masterpieces in "The Affairs of Anatol." Marguerite Clark's three-piece walking costume of leaf-brown moire took me greatly. Its smart, short coat and long, cut-away tunic were finished at the back with a box-plait panel caught near the hem with self-colored frogs.

"Ah, the new postillion bodice," Ann had remarked as Gail Kane came on in the second episode. We had seen this charming actress earlier in the season in "The Model," and remembered one dainty afternoon frock that she then wore, of accordion-plaited gray crêpe de Chine with a white Robespierre collar and flat panniers tied in front with Bulgarian embroidered sash ends. But this Anatol dress was a new departure.

Her dark-brown velvet skirt was draped diagonally to give a pyramidal front opening which disclosed paste-buckled shoes, and the velvet fichu bodice was finished at the surplice neck opening with silver lace. At the girdle and between the postillion plaits at the back, it was trimmed with dull-blue and silver brocade. A charming feature was the long sash-end of brown chiffon edged with blue and silver galloon, and deeply fringed with brown ribbazine tipped with blue and silver beads, which fell from the right of the girdle. Her coiffure was arranged low, in plaits over the ears.

In the third episode, called "The Farewell Dinner," Doris Keane won the palm for novelty and chic, and her low, smooth coiffure, held down by a jeweled bandeau with Mercury wings, was undoubtedly becoming.

"Observe the wing-like panniers—wired to stand out on the hips," whispered Ann. The transparent pink side draperies were not only wired, but sewed with diamantes on their upper edges. The pale pink satin draped skirt under them opened at the front to reveal a puffed petticoat of flowered gauze, and a short panel of bugled white net ornamented the bodice half way from the V-shaped décolleté neck to the waist-line, where it was held by a crushed ceinture of coral pink. Over this charming creation was worn a transparent wrap of blue gauze brocaded in rose-pink, and made with the pannier drapery.

The woman in the Christmas Eve episode was Katherine Emmet. Her street costume of black velvet bordered with white "mouflon fur," as Ann called it, though I insisted that "marabou" was its name, was quaint and pretty. The white fur also bordered a shoulder-cape of shirred black taffeta, and was set in vertical stripes on a large, matching muff, while a band of it, caught with a pink rose, surrounded her black velvet hat.

Another black velvet costume, this time a ball-gown

(*Continued on page* 124)

The piquant wing-pannier and the Mercury bandeau are fetchingly worn by Doris Keane in "The Affairs of Anatol"

Pretty Mary Boland keeps up the tradition of good gowning in John Drew's plays

EVERY ACTOR HIS DUE

Actors and Actresses Who by Sheer Artistry are Placing Subordinate Parts on a Level With Star Performances

WALTER PRICHARD EATON

In "The Great Divide," Laura Hope Crews polished her delightful minor part to the brilliancy of a high light

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Mary Lawton's painstaking, clear-cut presentation of a humorless woman in "The Case of Becky" deserves high commendation

Florence Nash in "Within the Law" depicts with a keen comedy sense a slangy girl of the underworld

A CRITIC with a kind heart (the thing is not impossible, dear reader!) is often conscious of treating sensitive human persons in an unsensitive and impersonal way, for he has to write about actors, not as persons, but as cogs and wheels in the machinery of illusion. He is not judging effort, but results. He knows the actors often hate him, and he is sorry—and helpless. But in another respect the critics often hurt the players in a way which could be avoided. They neglect to discriminate between good acting and good parts, and the performers of the leading rôles get most of the attention. This is all very well when those rôles are the best acted. But very often they are not the best acted. Frequently some artist in a small part will do the finest work in the company. In such cases he or she should get the full credit due the achievement.

There are a great many small parts—"bit parts," the actors call them—which are also called "fat parts," or "actor-proof." They are bound to be amusing whoever plays them. The dramas of Clyde Fitch used to be full of such parts—slangy manicures, Cook tourists, and the like. There is always danger in overpraising the actors in such rôles. But when the small part stands out by virtue of the artistry of the actor, that actor should be encouraged and praised, even at the expense of a jealous star.

IN "THE CASE OF BECKY"

A very good case in point is offered by the Belasco production of "The Case of Becky," now current at the Belasco Theatre in New York, with Miss Frances Starr in the title part. Being the star, this actress, in almost all the press reviews, received the lion's share of the attention. Yet the real star performance, from an artistic point of view, is that of Charles Dalton as the burly, full-blooded, flamboyant, brutal, traveling hypnotist. The one rôle is acted correctly and efficiently, and nothing more. The other is acted by Mr. Dalton with genuine imagination, so that he builds up a vivid character and makes it live before us. The one performance is small and unimportant; the other is virile, ample, highly colored, unusual, and marks the actor as an important artist. The honest critic ought to say so. Virtue is its own reward, but that is no reason why it should be its only reward.

In the same play Miss Mary Lawton, in the small and rather thankless part of the trained nurse, very successfully denotes a woman totally devoid of a sense of humor—a feat which some may not believe difficult! But her work is clear cut and sure and painstaking, and should receive its meed of praise.

Few who saw "Bought and Paid For" will forget the acting of Frank Craven as the brother-in-law. There was a fat part, to be sure, and it was as fatly acted as it should have been. Craven is a young man with a long experience. He knew how to grasp his comic opportunities. He made every pause count, every inflection, every grimace. Those who saw him with Olga Nethersole in a bad play called "The Writing on the Wall" will recall that in that drama, too, he was conspicuous. Indeed, in that drama he alone was conspicuous. He has a genuine talent for comedy, and a fine technique. He should get the credit for them, as, indeed, we are glad to say he at last has.

EXCELLENTLY PLAYED "BIT PARTS"

When Mr. Ames opened his Little Theatre last spring with Galsworthy's "The Pigeon," he presented a fine company, perfectly drilled. All the parts were well acted. But one especially was distinguished for a subtle quality of imagination—that of the philosophic tramp by Frank Reicher. Mr. Reicher had previously played the star part in Percy Mackaye's "The Scarecrow." Here he was merely one of an ensemble. But his work stood out, because he is a rare artist, who not only speaks beautifully, characterizes surely, and knows the routine of his trade, but because he has that finer feeling for the spiritual overtones of drama, and can, even in a speech of minor importance in the play, make one feel the touch of thoughts and forces outside the theatre, kindling the hearer's reflection and imagination. There is a good bit of the creative poet i this young player, and personally we look to a brilliant future for him.

There are several players now before the public who almost always appear in smaller rôles, or character parts, in support, usually of some star, but

One of Mrs. Maxwell Conover's great assets is not manner, but manners

Frank Reicher's part in "The Pigeon" is wonderfully touched with spiritual overtones

By a real method of his own, Alan Pollock raised his parts in "Seven Days" and "What the Doctor Ordered" into prominence

Fatly as it deserves does Frank Craven play his fat part in "Bought and Paid For"

whose skill makes them always conspicuous. Such a one is Ernest Lawford. He acted the poor, shy bookworm with Billie Burke in "Love Watches," and made Miss Burke's stumbling technique and shallow methods the more conspicuous. He acted both the Father and the Pirate Hook in "Peter Pan," and was a fit foil for Miss Adams. Most recently he acted Sammy Burns, the London tramp, in "Passers-by," and touched that drama with wistful fancy as none other in the cast could do.

Another actor who has played more small parts well than, perhaps, any other player on our stage is Ferdinand Gottschalk. From the days when he acted Trotter in "The Climbers" and asserted that he was no Dodo bird, to his cameo-like clowns in Shakespeare and his clean-cut modern rôles at the New Theatre, everything he has done has been marked by personal charm, sound intelligence, and unerring technical skill. Nature has not enabled Mr. Gottschalk to be a romantic leading man, but he can teach most leading men a whole lot about acting.

A player whom the public loves to see in the small parts assigned to him is William Sampson, the Kentucky gambler in "The Witching Hour" and the theatrical press agent in "The Easiest Way." Both were fat parts, to be sure, but anyone who has seen them played by the smaller stock companies knows that Mr. Sampson brought to them a certain sweetness and mellowness of fun, a technical sureness, and to the later rôle a touch of pathos, which were all his own. You couldn't dismiss him with the critic's horrid cant word, "competent." He played those parts up to the limit.

BELASCO'S WELL PICKED ACTORS

Mr. Belasco, of course, has such a knack for picking players who fit their rôles, or for training them to fit, that it is not easy to say in his casts where the actors deserve special credit. Yet the bluff sincerity of the homely types John Cope has portrayed in Belasco's recent productions seems to belong to the actor and not to his coach. Miss Mary Nash, too, who is playing the telephone switch girl in "The Woman" is so amazingly correct to the type in life that it must be her own keen powers of observation which have taught her the way. This seems all the more likely as her sister, Florence, is this season

Taylor Holmes's part in "The Million" stands out because he has an acting style several grades higher than that of the ordinary technique of farce

acting in "Within the Law," under a totally different and less skilful manager, and yet she, too, displays a comedy sense and a remarkable gift for catching the ways of a type in life—in her case a slangy girl of the underworld.

In the Belasco production of "The Governor's Lady," too, the assured poise and the beautiful diction of Mrs. Maxwell Conover are things not taught, but possessed. We have seen Mrs. Conover in other rôles. She has not a manner, but manners—and they are rare enough on our stage to be noteworthy.

GIVING THE SATELLITES THEIR DUE

Often, in thinking back over the plays we have seen, what stands out in our memory is the impersonation of some seemingly minor rôle. We do not forget a star performance by Mrs. Fiske, or Otis Skinner, or Ethel Barrymore—the new Ethel Barrymore—or Richard Mansfield, or Duse, or any of the true stars; but the little stars which rise in a night do not impress their performances on our memory because they do not act well enough. Some good actor or actress in their company did the memorable work—without being on the bill boards.

Indeed, even when the star is a true artist, the minor player may chance to be the better remembered. Personally, we recall the performance of Miss Helen Ormsbee in "A Man's World" more vividly than that of the star, Miss Mary Mannering. Hers was, to be sure, a quaint, pathetic little rôle, so odd that one would remember it. But Miss Ormsbee acted it with such sincerity that it probably gained even over the author's intention.

In "The Passing of the Third Floor Back" we, of course, remember Forbes-Robertson distinctly, but of all the rest we plainly recall only the Painted Lady, as acted by Miss Haidee Wright—another one of those pathetically feminine rôles which appeal by their faded frailty. However, Miss Wright has gone on in England to fresh achievements, showing that it was her acting no less than the part which counted. This very season, in Lewis Waller's production of "Henry V," one recalls scarcely less than Mr. Waller's King, the Fluellen of Alec. F. Thompson, because Mr. Thompson made a definite, well rounded, vivid character study in a cast where most of the actors were incompetent.

(*Continued on page* 82)

SEEN ON THE STAGE

When the Modern Art of Stage-Direction Will Carry a Play and When It Will Not—The Best of Shaw's "Plays Pleasant"—A Drama Without the Rustle of a Petticoat

By CLAYTON HAMILTON

ANY art which has developed a notable efficiency of method runs the danger of ignoring the primary importance of material. The rapid development in recent years of our new art of stage-direction has made it possible for us to exhibit on the stage a series of pictures remarkable either for their faithful adherence to actuality or else for their evocation of the aloof, alluring atmosphere of other times and lands; but this new technical equipment has confronted us not only with an opportunity but also with a peril. Many of our contemporary dramas suffer from being "over-produced" (if we may be pardoned a somewhat slangy adjective); for emphasis is cast upon the artistry of presentation instead of on the dramaturgical significance inherent in the plays themselves.

The greatest sins of stage-direction are commonly committed by the greatest masters of the art, for only they are capable of carrying their technical efficiency to an illogical extreme. Thus, in his production of his own play entitled "The Madras House," which has not yet been imported to America, Mr. Granville Barker so closely imitated the daily drift of actuality that he prevented himself from revealing any central and informing theme. But facts are significant only when they make us aware of some recurrent and important truth; and an exhibition of the facts of life, however faithful, is valuable only when it teaches us some principle that applies with equal pertinence to other chapters of experience than the one which has been set before us.

Another danger that besets this new art is that it may cast a glamor of apparent actuality over situations that are in themselves theatrical and false. It is before this peril that our own American wizard of the theatre most frequently falls down. Often, as in the epilogue of "The Governor's Lady," Mr. David Belasco exhibits a scene that imitates the very look of life, but which, when analyzed in accordance with the logic of the characters, is seen to be inherently untrue.

A still greater danger to the theatre of to-day is the fact that it is equipped to present vividly to the eye a series of pictures which, though beautiful in themselves, may be devoid of any dramaturgical significance. Too often, at the present time, our theatres aspire to emulate our hippodromes, and, in default of drama, fall back upon the appeal of panoramic pictures. An emphatic instance of this peril has been offered by Mr. George C. Tyler's two productions at the Century Theatre.

"THE DAUGHTER OF HEAVEN"

MR. TYLER is one of the very few American managers who may always be depended on to make an earnest effort to supply the public with good art. When he assumed direction of the Century Theatre he found himself confronted by a puzzling problem. That mausoleum of many buried hopes had proved itself unsuitable for the effective presentation of the intimate and subtle drama of to-day. Mr. Tyler therefore decided to use it for spectacular productions. This was a logical and sane decision, but the difficulty was to find a panoramic play that should satisfy the taste of the contemporary public. Our best dramatists have long ceased to devote their attention to this type of composition, and the trappings and the suits of the spectacular drama are at present as anachronistic as the enormous auditorium which Mr. Tyler has upon his hands. His first production, "The Garden of Allah," was an ineffective re-arrangement of an undramatic novel which was unfolded with a long and languorous accompaniment of many rich and lovely sets of scenery. His present offering, "The Daughter of Heaven," is even more colorful and gorgeous as a spectacle, and even more dull and tedious as a play.

"The Daughter of Heaven" was written by Pierre Loti and Judith Gautier. Despite the vulgar flippancy of our American newspaper reporters, who have apparently considered it clever to be discourteous to a distinguished visitor, we should never allow ourselves to forget that Pierre Loti is the master of one of the most glorious literary styles that have ever yet been developed in the history of prose. Any schoolboy who has spelled out *"Pêcheur d'Islande"* as a task in French must have had his ears haunted ever after (unless, indeed, he grew up to be a ship-news reporter) by that tear-compelling eloquence of style. But the genius of Loti is not at all dramatic. He has had very little experience in the theatre, and his novels are notable more for his exquisite ability to evoke an exotic atmosphere than for any tensity of action or clash of characters. It is not surprising, therefore, that "The Daughter of Heaven" should be valueless as drama. The story is not told in terms of action, and only at isolated moments does it exhibit any struggle of contending wills. Even the literary style of Loti, which requires for its full effect an undisrupted continuity of prose, is inadequate to cope with the cut and thrust of dialogue; and whatever merit of writing may have been achieved in the original text is, of course, discounted by translation to another language.

Both as a dramatic and as a purely literary composition "The Daughter of Heaven" is a failure. Whatever praise may be accorded to the production must be confined to the scenery and costumes.

To summarize the piece, it will therefore be sufficient to enumerate the sets of scenery. No less than eight stage pictures are strung along the slender thread of narrative, and all of these are interesting to the eye. If clothes could make a man, or investiture a drama, the critic would not be required to class this work as an artistic failure.

Lewis Waller followed his "Discovering America" with "Henry V," which has since been withdrawn

The man-hunting heroine and her prey in "Man and Superman"

The curtain is lifted first upon a flowing river down which a boat is drifting. We find ourselves in China, beneath a mysterious and twilit sky, and two people in the boat are singing a Chinese love-song to each other. Next we visit the palace in Pekin, where the young Manchu Emperor, grown restive under the enforced confinement of his life, resolves to run away and seek adventure in disguise. He is allured to Nankin by the reports of the great beauty of the Daughter of Heaven, the Empress of the ancient Chinese race that owes allegiance to his own. He disguises himself as one of her viceroys and seeks to meet her. He sees her first in the charming gardens of her palace, and they love each other at first sight. Next he wins her approbation by his eloquence in delivering a formal address in the throne-room of her palace. But, upon a moon-silvery evening, on the terrace of her pavilion, she is informed that her beloved viceroy is a Manchu spy, and, thrusting his image from her heart, she resolves to make war upon the Manchus.

Upon the Nankin battlements we see her defeated and captured, and yet shielded by the clemency of her imperial opponent. Before the gates of Pekin her soldiers are decapitated, but she is led unharmed into the throne-room of the Manchu Emperor. He implores her to end the enmity between their races by marrying him and sharing the throne of a united China, but in fidelity to her own people, she takes a draught of poison. While she is dying she confesses to the Manchu Emperor that she loves him, and after she is dead he seats her on his throne and requires his courtiers to pay solemn obeisance to her. There are many alarums and excursions in this discursive story, but there is no steady march of drama.

"THE CASE OF BECKY"

A MORE dramatic employment of the art of stage-direction is exhibited by Mr. David Belasco in his production of "The Case of Becky," a play by Mr. Edward Locke. It is likely that this melodrama would seem very artificial if we should merely read the text in manuscript, but Mr. Belasco, by his deft attention to actualistic details, has succeeded in making it appear plausible upon the stage.

Recent scientific investigations of phenomena which hitherto have been regarded as occult have offered to our authors a new medium through which to minister to the eternal mood of wonder. In his tales of pseudo-science Edgar Allan Poe, for instance, evoked a thrill by retelling the medieval type of magic legend with a new technical terminology. At the present time, when the miraculous cure of incurable diseases may be made to sound possible by referring it to Christian Science, and when ghosts may be made plausible by referring to Professor Hyslop's scientific investigations of spiritualism, it is possible to make the theatre-going public accept nearly any tale of magic—if the services of Mr. Belasco as a stage-director can be enlisted.

In "The Case of Becky," Mr. Locke has tried to make the legend of Jekyll and Hyde seem scientific by labelling his instance with the new name of "dual personality." The heroine, Dorothy Stone, is normally a lovely girl; but frequently she lapses into a secondary self, that of the hoydenish and vicious Becky. When she recovers from her trances, Dorothy preserves no recollection of Becky's pranks; but Becky has a complete memory of Dorothy's experience and does everything she can to make life miserable for her better self. The heroine is placed under the care of a famous specialist, Dr. Emerson, who ultimately succeeds in hypnotizing her at a moment when the

In the "dual personality" story of "The Case of Becky" Frances Starr has an excellent opportunity to play the always sensational double rôle

personality of Becky is utterly dominant, and proceeds by the power of suggestion to cast out this devil forever from the body of his patient. This main strand of the story affords Miss Frances Starr an opportunity to perform what amounts practically to a dual rôle, and her depiction of the transitions from one personality to the other is finely accomplished.

The cause of the heroine's obsession is due to the fact that in her early childhood she has been exploited repeatedly as a subject in the theatrical exhibitions of a traveling hypnotist who calls himself Professor Balzamo. In the somewhat violently melodramatic act which terminates the play, Dr. Emerson contrives to cast Balzamo into an hypnotic trance and, again employing the power of suggestion, breaks his hold over the heroine forever. The hypnotist-villain is flamboyantly and thrillingly depicted by Mr. Charles Dalton, and the hypnotist-hero is beautifully rendered by Mr. Albert Bruning.

But the hypnotist-stage-director is even more successful with his audience. The last act is set in a white and prophylactic laboratory adorned with many wonderful electrical machines which are shown off to the delectation of the spectators; but the setting for the first two acts is more artistic. The furniture of Dr. Emerson's office dates from many different years, and a general air of calm accretion confers upon the room a sense of homeliness and peace. Mr. Belasco certainly does know how to paint a picture within a modern picture-frame proscenium.

"MAN AND SUPERMAN"

IN sharp contrast to the preceding plays, Mr. Bernard Shaw's extraordinary comedy entitled "Man and Superman" is not in the least dependent upon stage-direction. It is equally interesting in or out of the theatre, and belongs at once to the drama and to literature.

In this play Mr. Shaw has accomplished an unprecedented feat. He has had the audacity to describe his hero as a writer of genius, and subsequently he has proved the point in everything the hero says and does. This feat, of course, could be accomplished only by making the hero the mouthpiece of the author. The comedy is merely a continuous conversation between John Tanner and nearly a dozen other people. The hero begins a tirade of talking at his first entrance, and is still eagerly engaged in talking while the final curtain falls; but so brilliant is his conversation that he never for a moment loses the attention of the audience.

At this date it is unnecessary to retell the story of this famous play, or to discuss the views that Mr. Shaw has promulgated through the medium of his revolutionary hero. The leading motive of the comedy is the thesis that woman, and not man, is the aggressor in what our eighteenth-century forefathers used to call the love-chase. As usual, Mr. Shaw has upset a romantic tradition by emphatically stating the other half of the truth. It is true that women hunt men, but it is also true that men hunt women; hence Mr. Shaw's thesis is just as partial as the chivalrous legend that he seeks to overturn. A similar circumscription may be noted in John Tanner's views of all the other questions that he brings up for discussion; for if it be granted that the conventional mind can see only one half of the truth, it must also be granted that a mind that is utterly unconventional can see only the other half.

We are greatly indebted to Mr. Robert Loraine for reviving "Man and Superman," and permitting us to see it in the same season with "Fanny's First Play." The maiden effort of Mr. Shaw's modern-minded heroine is perhaps the more amusing composition, because it is so uproariously irresponsible; but there can be no question that "Man and Superman" is the more important work. Indeed, this satirical review of Schopenhauer and Nietzsche is the most profoundly philosophical of all this author's writings, and, if not his greatest play (one can never quite forget the claims of "Candida"), is assuredly his greatest literary work.

"THE BRUTE"

MR. FREDERIC ARNOLD KUMMER had something thoroughly sincere to say in his drama called "The Brute," but he failed to say it efficiently because of his lack of practice in the technique of the theatre. The last act is emphatically effective, but, before this final act is reached, the audience has been already wearied by waiting through two acts of desultory narrative.

A woman who for some years has been leading a dull life in a Harlem flat grows weary of her husband's poverty. An intimate friend of her husband's, who happens to be rich, takes her riding in his motor-car. She imagines herself to be in love with him, and ultimately arranges to elope with him and take her only child along. From this sin she is saved by the sudden death of her lover. In his will he makes her heir to nearly half a million dollars, and her unsuspecting husband regards this as an evidence of his dead friend's disinterested generosity. These data are expounded to the audience by a method that is basically false, and the author does not succeed in making credible the credulity of the husband.

In the second act, the story halts and marks time through many tedious conversations about nothing, until at the curtain-fall the husband discovers the real reason for the bequest to his wife. He takes his child away from her, and returns to the Harlem flat from the luxurious villa which had been hired for the summer with the tainted funds.

In the final act, the wife attempts a reconciliation, but her husband demands that she shall first purge herself of the impurity of her intent by giving away the entire legacy to charity and accepting once again a life of poverty with him. Because of this demand, she stigmatizes him as a brute. Stung by this attack, he becomes, for the first time in

Viola Allen in the marvelous Chinese spectacle, "The Daughter of Heaven"

The Emperor of the Manchus is played by Basil Gill

the history of their relation, really brutal toward her. He tears off her rich finery and flings her about the room, thereby making her realize that she is married to a man who means to dominate her. She agrees to give up the money, and to attempt with due humility to fulfill her appointed task as wife and mother.

"THE AFFAIRS OF ANATOL"

MR. WINTHROP AMES inaugurated the second season at his Little Theatre with a tasteful presentation of five of the seven dialogues in Arthur Schnitzler's famous sequence entitled "Anatol." Schnitzler, who has already been introduced to American theatre-goers by Miss Katherine Grey's performance of "The Reckoning," and Mrs. Fiske's production of "The Green Cockatoo," is the cleverest dramatist writing in Austria to-day. His dominant quality is a sinister and somewhat cynical worldly-wisdom—incisive, experienced, discomforting. Before he took to writing for the theatre, he had already established himself as a physician; and it is doubtless from the practice of his primary profession that he acquired his almost uncanny intimacy with the emotional phenomena of sex.

"Anatol," which has been paraphrased in English by Mr. Granville Barker, is not intended as a play. It is merely a cluster of conversations, each of which is independent of the others. The hero is a young Viennese aristocrat to whom life is synonymous with love. He can feel himself alive only when he is falling in love or falling out of it. Lightly he flits from flower to flower. The course of his "affairs" he is accustomed to confide (one must protest, a little caddishly) to his friend Max. The seven dialogues in Schnitzler's original sequence represent conversations between Anatol and seven different objects of his versatile affection. Five of these dialogues, as has been said, are now presented at the Little Theatre. Mr. John Barrymore, as Anatol, is offered an opportunity to make love to five different leading ladies in the course of a single evening's entertainment.

The five actresses selected by Mr. Ames are, we regret to note, not equally equipped to embody the manifold intentions of the author. The finest performance of the evening is offered by Miss Katherine Emmet in the daintily emotional sketch entitled "A Christmas Present." In this dialogue, also, Mr. Barrymore does his best work, though his performance as a whole is deftly composed and delicately varied.

It has become almost superfluous to praise the stage-direction of Mr. George Foster Platt, but it ought perhaps to be recorded that the stage settings of these dialogues are charmingly in harmony with the aristocracy of tone which Mr. Ames has so delightfully established at his tiny, tasteful theatre.

Katherine Emmet is the most charming of the lady loves

Isabelle Lee stars in "The Wedding Morning"

Doris Keane is the "affair" in "The Farewell Supper"

John Barrymore plays the inconstant Anatol

"Ask Me No Questions" is heroined by Marguerite Clark

The "Affairs of Anatol" is made up of five one-act plays, each with a different heroine, but the same hero

Charming Gail Kane is "The Episode" in Anatol's affairs

"THE NEW SIN"

WITH "The New Sin," which was produced (be it recorded to his credit) by Mr. George C. Tyler, we are confronted by a new author, Mr. Basil Macdonald Hastings. Mr. Hastings is evidently a follower of Mr. Granville Barker, and, like his master, he is endowed with brains. This is his first play, and it inspires us, for more reasons than one, to ask him to sit down at once and write another.

"The New Sin" is not a great play, because it is founded on a premise that is almost incredible, and because the characters often speak the author's words instead of thinking for themselves; but the plan of the piece gives evidence of a new and startling talent for the theatre, and the dialogue expresses more sheer thought to the square inch than we are accustomed to discover in any plays but Mr. Barker's. The author seems a little deficient in humor, and he is too earnest to make a try for wit, but he can truthfully draw character in dialogue, and can make his startled auditors enjoy the rather rare experience of thinking in the theatre.

Among the famous epigrams that are recorded, is the retort of the cynic Frenchman to the commonplace remark, "After all, I have to live"—"*Je n'en vois pas la nécessité*" ("I really don't see why"). In the present play, Mr. Hastings has weighed living and dying in the balance, and has suggested that, in certain extraordinary cases, the duty to live may not be so evident as is commonly assumed in our moralizing copybooks. The hypothetical new sin that is designated by his title, is the sin that a man may commit by merely continuing an unserviceable life when his death might be of benefit to a dozen fellow-creatures.

The father of Hilary Cutts has made an extraordinary will. Hilary had incurred the displeasure of his parent; and before dying, the old gentleman had resolved to tie up his considerable fortune in such a way that Hilary, his eldest son, should never share in it. He left all his money to the ten or a dozen of Hilary's younger brothers and sisters; but fearing lest they should give a share of the legacy to him, he made a provision that the money should not be paid to them till Hilary should die, or, in the event of his continuance in life, until the lapse of twenty-one years. It happens that Hilary, who is a talented painter, is the only member of the family who is self-supporting; and feeling that he has robbed his relatives of their inheritance, he generously gives them all the money he earns. This quixotic generosity thwarts his own advancement in the only career in which he may be of service to humanity; so, after several years of bondage, he calmly and logically makes up his mind that his duty to his helpless brothers and sisters demands that he should kill himself.

A weak-minded younger brother, Max, who has been discharged from his position in a draper's establishment, shoots his ex-employer dead. Hilary, who happens to be present at the moment of this impulsive crime, welcomes the opportunity to assume the guilt of murder. He is convicted by his own confession and by the corroborative testimony of Max, and is sentenced to be hanged. At last he is about to expiate his "new sin" of continuing to live. But the authorities commute his sentence to imprisonment for life. His family is, therefore, no better situated than before.

It was at this point that the play originally ended, with a note of mordant irony; but as a sop to American theatre-goers (as if we were less intelligent than the public of London!), the author has been induced to add another act. In this epilogue Max is broken down to a confession, as a result of which Hilary is pardoned and released. Hilary, who has sold an Academy picture for a large sum, buys immunity from his relatives and is set free to pursue unhampered his individual career.

Since the basis of this story is incredible, no mere summary of the plot can convey an adequate intimation of the intellectual power which Mr. Hastings has brought to bear upon his discussion of the strange new problem (it was not new, of course, in ancient Rome) of the duty and the right to live or die. This play is made notable not so much by its subject-matter as by the author's treatment of it. The profundity of this treatment can scarcely be suggested in a summary review.

It should, perhaps, be noted as a novelty that no woman appears upon the stage during the entire course of the drama; and it is extremely instructive to observe that the audience never for a moment misses the element of the eternal feminine. After all, many dramas are enacted in the roaring life of every day, in which women play no parts, and there is no logical reason why the theatre should exclude situations that are merely masculine.

"HENRY V"

EVERYBODY must regret the commercial failure of Mr. Lewis Waller's revival of Shakespeare's "Henry V" at Daly's Theatre. The piece is by no means one of the most dramatic of Shakespeare's historical chronicles; the action is too scattered and too desultory; but it affords an opportunity for panoramic production, and it contains many passages of unforgettable eloquence. The character of the king himself, a more mature and virile hero than the rollicking Prince Hal of the two parts of "Henry IV," offers the actor a rare occasion for the display of an appealing personality; and certain incidents that are scattered through the drift of narrative arrest attention by their tensity.

Undoubtedly, one reason for the failure of Mr. Waller's production was the fact that the majority of those who saw it, could not help comparing it with the production made by the late Richard Mansfield at the Garden Theatre a dozen years ago. Speaking broadly, it may be said that Mr. Waller is a "straight" actor and Mr. Mansfield was a "character" actor. Their methods are so diametrically different that, to the same audience, any part that has become associated with one of these performers will never seem quite satisfactory when acted by the other. Mr. Mansfield was at his best in parts that permitted an imperious self-assertion, and his kingly figure of the hero of Agincourt still lives emphatically in the memory. Compared with this creation, Mr. Waller's more natural and in some ways more ingratiating performance looks a little pallid.

TWO NEW LONDON PLAYS ARE MADE VERITABLE KALEIDOSCOPES OF COLOR BY THE GLOWING MATERIALS AND SCINTILLANT TRIMMINGS OF THE COSTUMES

In "The Turning Point," Miss Ethel Irving wears a tea gown that is a marvel of pastel coloring. Gold lace, sprinkled here and there with pink satin roses, is caught together at the left side with blue satin flowers over a pink chiffon slip. The transparent coat of beige ninon is collared with gold lace, bordered with pink satin roses, and hemmed with sable

Another of Miss Ethel Irving's gowns, designed by Madame Felix Barolet, caused a distinct sensation. The jet-dotted, white chiffon gown is heavily bordered with an elaborate rhinestone embroidery, at the foot of which rests an amber velvet poppy. Another giant flower is tucked in the girdle

Miss Seymour appears in "The Little Café" in a Martial et Armand gown of apple-green velvet drawn back to reveal a white satin petticoat veiled in white, diamante-starred chiffon. From one shoulder sways a diamante-studded scarf

Miss Hyland of "The Little Café" company wears a white satin frock, the panniers of which turn back like a fishwife's skirt to fall in folds to the hem. A lace overdress that opens in the front is edged with rows of paste-embroidered lace and clusters of white chiffon roses and silver leaves. Upon a bodice of similar treatment is posed a broad "obi" sash

The GLORY of the WRAP

SOLOMON in all his glory was never arrayed more gorgeously than the present-day fashionable woman in evening attire. The lavishness of evening wraps especially has never been surpassed; indeed, they exceed in richness the most costly evening gowns. The latter are rather simple in line and execution and depend almost solely upon the beauty of the tissues used for them—lamé, stamped chiffon velvet, or chiffon brocaded in gold, silver, or copper.

Often the woman who is the possessor of a faultless neck and shoulders enhances her beauty by choosing a gown of black or ivory satin that consists principally of a skirt draped or slit in back. Extend this skirt up to form a belt, higher at one side, or shaped into a very low corselet entirely veiled with tulle (this extension is about all the corsage there is), and you have the prevailing type of evening gown.

The tulle, malines, or chiffon is more often flesh color than white, and is laid in overlapping layers across the bust. At a little distance it is scarcely distinguishable from neck and shoulders. Rivers of rhinestones sometimes form shoulder straps to take the place of the tulle over the shoulders. If the skirt is black, a very effective result is often obtained with rhinestones and beads graded from white to gray and from gray to black, and applied on the lower portion of the bodice.

THE BLACK-AND-WHITE WRAP

At a recent première, three black-and-white wraps were conspicuous for their beauty. Two were worn by well-known actresses, and the third by Madame Paquin herself. Of the first two, one was of black and silver *broché* velvet stamped in a novel, conventionalized design of leaves. It had a deep shawl collar and cuffs of white ermine. The other was a daring combination of black velvet and ermine; the fur formed the upper half of the wrap and was scalloped at the edge where it met the velvet.

The coat worn by Madame Paquin was of heavy white satin which pointed deeply under either arm into the lower half of black velvet which formed a narrowing panel half way up the back. The insets were handsomely outlined with silver beads and rhinestones. The sleeves of white satin were bound with wide bands of black and white fox, and a long white fox encircled her neck and dropped low on both sides. As she sat in her box all evening without coming out between the acts, those who were interested caught only a rapid glimpse of her gown as she was leaving. But that glimpse served to show a happy combination of a black velvet skirt over which was draped an overskirt of white tulle edged with rhinestones and trimmed two inches above with a narrow band of fox. Over this again fell a shorter tunic of white satin handsomely embroidered with a deep border of silver beads and rhinestones. White satin bretelles banded either side of the bodice which was entirely of tulle. A large, handsome, diamond brooch caught at the breast the folds of the tulle which veiled her sloping shoulders, and the pointed belt of black satin. Her unique coiffure consisted of two bands of closely set rhinestones, along the edge of which were strung short white aigrettes which lay flat and encircled her head rather low on the forehead. On the left side the bands doubled in number and gave an unusually chic and charming effect.

Sumptuous fur coat of chinchilla pelts wonderfully matched and laid in symmetrical designs

THE BEAUTY OF ALL-FUR

A long evening wrap of ermine which speaks the last word in regal beauty is shown at the bottom of page 56. It is cut to form a point at the neck in back and front. These points taper to form other points below the hips, where they are spanned with heavy white silk cording caught at either end with white braided buttons. The crushed collar and huge muff which the figure carries thrust behind it are of ermine; the latter slightly recalls the wrap in the arrangement of the points.

It is said that no nation can compete in unconscious elegance with the Italian woman of race and wealth. She wears the handsomest clothes with charm and apparent indifference to them. In a box adjacent to that of Madame Paquin there sat that same evening an Italian countess whose clothes were forgotten in the fascination inspired by the delightful manner in which she entertained her guests. But when she left her box at the close of the performance, attention was drawn to her sumptuous wrap of wonderfully matched chinchilla skins. This is illustrated in the first drawing on this page.

One of the most original of the brocaded wraps seen this season is a Chéruit creation of a deep yellow and gold tapestry *lamé*, with collar and sleeve bands of sable and a very long cape hood in back of black velvet; this is sketched at the top of page 56.

Bernard also shows quite an unusual combination of salmon satin brocaded in silver and trimmed with moleskin; the latter forms a deep collar in back; this narrows down the front and widens again into a deep band around the bottom. Six frogs and corded loops of the *lamé* ornament both sides of the wrap.

WRAPPED À LA POIRET

Poiret, who cannot boast of having launched anything radically different from his original conceptions during the past two years, was the first last spring to alter the narrow silhouette of evening wraps. The handsome printed tissues and rich velvets woven exclusively for him fell in full, extravagant folds that dragged all around. This autumn he has proved himself past master in the beauty and variety of his evening wraps, which qualities two examples will verify. One of soft cerise velvet, shown at the bottom of this page, is draped to form three folds over the right shoulder; this drapery continues in a long scarf-end across the back and down over the right shoulder, where it hangs loose, weighted with a band of sable. Sable edges the bottom of the wrap, and the fullness of the sleeve is held in a wide cuff of the fur. Another model of taupe plush shows in front crossed bands of taupe metallic lace applied over canary yellow satin. Badger fur forms the collar and cuffs. This is illustrated on the extreme left of page 56.

A WEEKS MODEL FOR A DÉBUTANTE

Madame Weeks may well be proud of the charmingly youthful creation she designed for a pretty blonde, who will shortly make her début in America. The material was a reversible plush, creamy white outside and deep turquoise blue inside. The raw edges were embroidered with an uneven buttonhole-stitch of cream floss silk and wool. The drop panel in back was slightly caught up on either side and there trimmed with plush buttons. A deep hood attached to each side of the front dropped low in back to show the blue side of

Poiret lengthens the right shoulder drapery into a scarf-end that hangs long and loose over the left shoulder

Poiretesque is the curious contrast of taupe plush and metallic lace bands laid over canary yellow satin

Chéruit creates an element of the unexpected in the cape hood of black velvet

A double-faced plush, creamy white without and turquoise blue within, is used by Weeks for débutante wraps

the material to advantage. The full sleeve, caught in a band, had a soft, flexible, turned-back cuff of the blue, and the same effect was carried out in the narrow revers in front. Madame Weeks repeated this model, which is sketched on the right of this page, in cream and crimson for a piquant brunette, and the effect was wonderful.

PARIS VOGUE POINTS

SINGLE clusters of brilliant-colored chenille flowers, embroidered flat and low to the left on deep, transparent yokes of white or light-colored chiffon, are used with good effect by Drécoll as substitutes for the artificial nosegay without which no French gown seems complete.

Jeanne Lanvin is showing short, loose, baggy waists, long shoulders, and ample sleeves gathered into a band and finished at the hand with a ruffle of net or chiffon.

In the high neck gowns, which are rare this season, the general line of trimming is in broad, rounded yokes, with lines of lace or braiding running out nearly to the shoulder in a most becoming way.

Plaited skirts of net, cloth, and crêpe often hang loose and straight from belt to hem, where, after the manner of the hobble, the fullness is held in tight about the feet by a narrow stitched band.

The pure white beauty of the ermine is left unspoiled by any contrasting color or material

Many of the Drécoll dress sleeves are long, tight, and without sign of drapery or fullness. They start from a dropped shoulder seam, and finish at the hand with a flaring cuff which extends over the knuckles at the back, but is slashed at one side. From the wrist half way to the elbow the sleeve buttons snugly with six or more medium-sized silk or cloth-covered buttons.

Drécoll's coats are chiefly cutaway. They slope from about four inches above the knee in front to a little below the knee in the back, and there is an indication of a flare or ripple just behind the hips. The sleeves are long and bell-shaped at the hand.

A few models in unspotted ermine and sable show the short, loose jacket cut straight under the arm, reaching just to the waist-line in front, and rounding to slightly below the belt in the back.

A rather odd but becoming model for an automobile veil is composed of a twelve-inch square of shadow lace which is inserted into the center of a long chiffon scarf. When adjusted over the hat, the lace comes directly over the face, while the neck and hat are securely protected from the dust by the thick folds of chiffon. These scarfs are about two and a half yards long. They may be had in écru, blue, and other pale shades, with lace to match.

A MASTERLY HANDLING OF COLORS IN A PAQUIN TAILOR-MADE AND A SUNNY-TONED EVENING WRAP OF SHARPLY CONTRASTED MATERIALS

MODELS IMPORTED BY M. & I. WEINGARTEN

A Paquin model of bluish purple ratine cloth with collar and cuffs of purplish pink ratine, striped with black, and sharply divided from the body of the coat by bands of black astrakhan

In this gold and yellow evening wrap Martial et Armand uses the popular combination of two distinct materials—brocaded satin and velvet. The collar, which is squared in the back, is of skunk, as are also the half-cuffs of the wide, dolman-like sleeves

THE RISING GENERATION SHOWS ITS VITAL INTEREST IN THE CHILDREN'S EVENTS OF THE MANY HORSE SHOWS

Copyright, 1912, by International News Service

The two small sons of Mr. and Mrs. Percy A. Rockefeller

Miss Harriet Pratt, Miss Beatrice Byrne, Master Lloyd Bucknall, Master Herbert L. Pratt, Jr., Miss Sheila Byrne, and Miss Eunice Jones

Copyright by Powers Engraving Co.

Copyright, 1912, by International News Service

Master Curtis Webster mounted on "Missie"

Miss Beatrice Byrne is a seasoned exhibitor

Master Michael Phipps, son of Mr. and Mrs. John S. Phipps, was a cup-winner

Copyright, 1912, by International News Service

SPECTATORS AND COMPETITORS AMONG SOCIETY'S JUNIOR MEMBERS, WHO ARE WELL TRAINED IN RIDING AND DRIVING A HORSE

Copyright, 1912, by International News Service

Master Cornelius Vanderbilt, Jr.

Misses Barbara Loew, Joan and Barbara Whitney, and Master Jack Whitney are all skilful little horse people

Copyright, 1912, by International News Service

Miss Alix Dolan of Philadelphia driving "Pride of Jersey," winner of several ribbons at the Piping Rock Horse Show

Copyright, 1912, by International News Service

Miss Grace Vanderbilt, the young daughter of Mr. and Mrs. Cornelius Vanderbilt

Master Alfred Hicks

Miss Flora Whitney and Master Thomas Hitchcock, Jr., children with an inherited love for horses

COMES *a* NEW MODE *in* JEWELRY

Paris Jewelers, Quick to Recognize the Decorative Possibilities of Many Small Stones Cunningly Set, Are Substituting Them for the Somewhat Barbaric Large, Single Stones

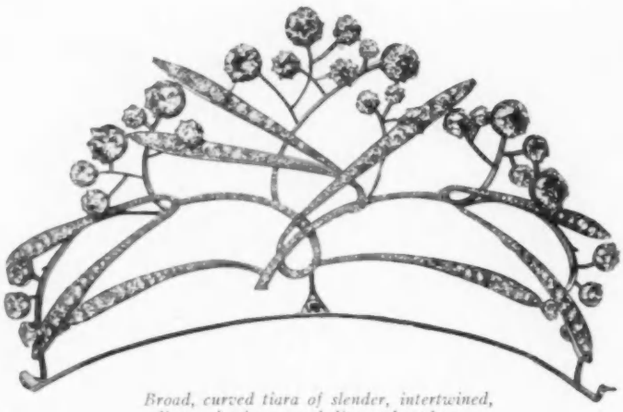
ALONG the rue de la Paix glitters the usual seasonable array of rare and costly jewels. All that is newest and best is either created here or inevitably drifts here, to receive the mark of approval before going to the marts of the world. At first sight this year's display would seem to indicate that the fashions have changed but little. Gradually, however, when the eye begins to decipher details, one sees that, though the forms and general outlines are familiar, the designs are more delicate and exquisite; indeed, the beauty of craftsmanship and design is now a consideration of equal importance with the size and value of the stones. As a natural result of the increased attention to workmanship comes a corresponding decrease in the use of large stones. The most beautiful and expensive of the new ornaments are composed of jewels of moderate size set with hundreds of small brilliants.

THE ART OF VEVER

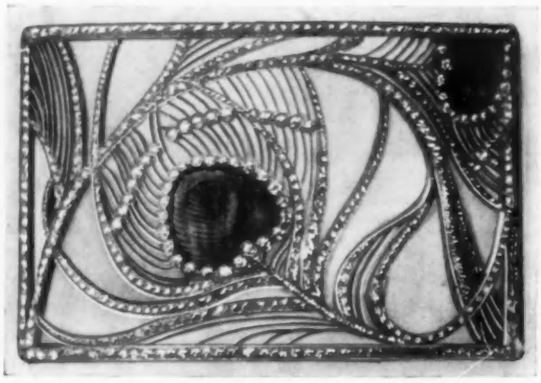
There are in Paris many classes of jewelers. First there are the followers of the *Art Nouveau*, for whose richly colored and beautifully worked specimens there is a decided penchant; then there is the class which produces only the latest fads and fancies; and there are the great houses which show rare stones and beautiful settings that have caused them to be considered as the censors of the mode.

In the latter class is Vever, a diamond tiara from whom is shown at the top of this page. Across the broad curved top, which rises gradually toward the middle, run clusters of mimosa flowers composed of solitaires of great clearness and brilliancy. Each cluster is separated by slender pointed leaves of platinum thickly studded with small stones. These radiate in a graceful line from the base and fill in the open portion of the tiara.

The profuse use of the diamonds and other white stones is a distinct feature of the season, though occasionally a vivid touch of color is introduced with striking effect as in the peacock feather plaque for the neck, illustrated below the diamond tiara. Here the fine feather ends are of hair-lines of platinum studded with small stones, while the eye of the feather is of blue enamel shading so marvelously from dark to light tones as to resemble an opal. A striking combination of white and colored stones is again seen in the pendant or corsage ornament shown in the left-hand corner of this page. This is made of platinum and is set with diamonds and queer, clouded, oval-shaped emeralds cut to follow the scroll motif of the design. One large pearl and two scroll-shaped emeralds set deep in a background of brilliants form the lower middle figure, on either side of which are leaf-shaped motifs, broad at the top and narrowing into smaller leaves at the bottom. From the middle hangs a detachable pendant composed of a heavily bordered edge of emeralds and diamonds, and a platinum-set solitaire; the latter is held securely in place by delicate threads of platinum which, like the veins of a leaf, span the intervening space. This clever arrangement of almost invisible threads relieves the massive appearance of the central stones, and imparts the cobwebby effect required in the jewelry of the moment. The lacy patterns so much in demand last year are in even greater favor now, and many of the pins, tiaras, and plaques for the neck are made in charming filet lace designs. The square mesh weave of the filet is made of tiny platinum threads, while the pattern, a flower or the head of an animal, is carried out in diamonds of greater or less size, according to the elegance of the piece.



Broad, curved tiara of slender, intertwined, diamond mimosa and diamond-set leaves



The peacock feather, like the opal, is too lovely for superstition to discard

WHITE GEMS TO REFLECT COLOR

Pendants are usually in one or two forms, round or elongated. An example of the latter shape is shown at the top of page 102. Here long, graceful, geometrical figures formed of good sized diamonds curve from two diamond flowers at the top down to a large stone of limpid clearness which hangs quivering like a raindrop.

Crystal is much in favor. A unique pendant is made of heavy, engraved crystal with curved and beveled edges. It is round, and the upper surface is ornamented by a flower design of sunken diamonds surrounded by alternate circles of engraving and smaller diamonds. The pendant measures two inches in diameter and hangs by a loop of diamonds from a platinum chain. It is seen to advantage when worn with a pronounced color which is reflected in the transparent surface of the crystal in a thousand gleaming lights.

ANTIQUE AND MODERN BRACELETS

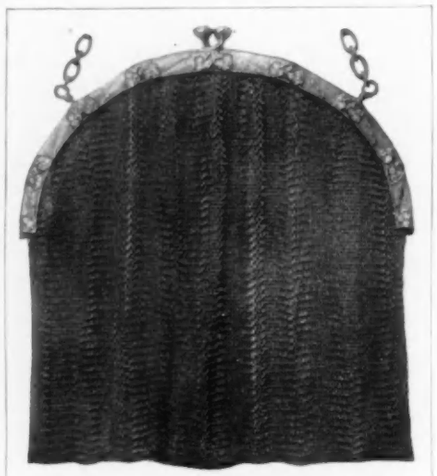
Bracelets are extremely fashionable just now, particularly a quaint style revived from the Second Empire. These are wide, and display artistic designs in gold, enameling, and precious

(*Continued on page* 102)

Clouded emeralds and diamonds in a double pendant of exotic design

The delicate poise of a diamond butterfly gives lightness to the coiffure

DESIGNS FROM VEVER, PARIS



Aquamarine and dull green enamel give the two-toned harmony of the clasp

A convertible ulster with a fur lining that may be conveniently buttoned in or removed in an instant

Up-to-dateness in top coats is recognized in details rather than in any radical change in cut

Blue serge with trimmings of black satin and black braid makes a practical dress for the schoolgirl

SEEN IN THE SHOPS

Fashion Changes in Sturdy Top Coats and Frivolous Evening Wraps, in Frocks Sober and Gay —Useful Novelties and Thanksgiving Favors

A GOOD-LOOKING, practical frock of blue serge such as every schoolgirl needs at this time of the year is shown on the right figure. The trimmings consist of a well-cut, modified Robespierre collar of black satin, hand-embroidered in the corners with a conventional design of pretty, contrasting shades, cuffs of black satin with a number of small, black braid buttons that extend almost to the bend of the arm, and a satin sash slipped through an oval, braided buckle in front. Large, black braid buttons outline the front fastening from neck to hem. The popular coat effect is gained by a shaped band of serge which is stitched in at the side seams; over it, directly in the back, hangs a little tab of serge trimmed on each side with small buttons. The price is only $13.50. It may be ordered in sizes for the grown-ups without extra charge.

NEW DETAILS IN A TOP COAT

The middle drawing shows an automobile coat which may also be brought into service as a top coat. The material is a gray and black cloth with a silver sheen. The model is perfectly straight, both in back and front, and is broken on the right-hand side (not visible in the picture) by a slot pocket ornamented with a similarly shaped tab. Large cat's-eye buttons are used for the front fastenings and on the sleeves. On the latter a strap is run through a buckle of the cloth; this may be buttoned as snugly or loosely as the wearer desires. A stitched tuck which extends around and over the armhole gives the effect of the very large armhole. The two buttons at the shoulder may be left unfastened and the coat turned back to form two large revers; the collar can be turned up even higher around the neck. The coat is 50 inches long, and costs $19.50.

A WINTER-SUMMER ULSTER

The figure on the extreme left shows what is apparently a smart coat not very different from many other well-cut motor ulsters; a very vital difference, however, is that it has a lining which buttons in and may be removed in an instant. The outside of the coat is of an excellent quality of brown English mixture cloth. The side seams are cleverly cut, and overlap half way down under the three large tortoise-shell buttons which fasten the front. The back hangs in good straight lines from shoulder to hem. The round collar, deep, turn-back cuffs, and slanting pockets are finished with a simple row of stitching.

The convertible fur lining is of German Hemstead fur, soft and dark brown. This fur is less perishable than many other long-haired furs and is warranted not to shed. The beauty of the coat is that there is not the slightest clumsiness noticeable when the lining is worn, and, of course, the convenience of having a garment that is adaptable to changing temperature, is at once obvious. The coat may be bought without the fur lining for $25, and with it for $50.

WRAPS LONG AND SHORT

The sketch at the top of page 62 illustrates a wrap that the middle-aged woman would find charming. This coat consists principally of the broad outlining band and yoke of black velvet with a small body portion of a soft, black moire silk. A cording of black faille edges the velvet band and emphasizes the smart cut of the yoke. Collar and cuffs are of opossum. A slight drapery on the side-front is caught up under a charming braided motif. The lining is of rose-colored louisine. This model is priced at $55.

The knee-length evening wrap is more and more seen. An unusually lovely one of this type is illustrated in the lower corner of page 62. The turquoise blue silk brocaded in silver harmonizes wonderfully with the trimming of pearl monkey—a fur that had a rage in Paris last summer and was first imported by the shop that is showing this model. The hair is long and soft and has the gray lights seen in the guinea hen. The deep shawl collar narrows at the large button fastening into a trimming band which gathers up the skirt fullness into pannier form. The lining is of gold brocade. Price, $150.

A YOUNG GIRL'S DINNER FROCK

The charm of the young girl's dinner frock lies in its simplicity, quaintness, and youthfulness. A model combining these three essentials is sketched in the middle of page 62. Yellow chiffon is draped over the kimono shoulder and caught at the normal waist-line by an oblong, yellow satin buckle with a fluffy puff in the center. The V-shaped décolleté back and front is partly filled by a vest of shirred chiffon. The straight, yellow satin skirt is round length and has a hem that is only basted so that it may be easily shortened or lengthened. The panniers separate in front and are so arranged in the back as to hide the opening of the frock. This model costs $25 and may be ordered in white and several other evening colors.

Where is the woman who would not like to pick a rose in June and be able to wear it through the coming winter

A black velvet and moire coat at once rich and dignified for the older woman

without having it fade or lose its fragrance? That is what some artists in a little village in Hungary have made possible, or nearly possible, through a secret scientific process. They are making artificial flowers that look, feel, and smell exactly like the flowers themselves. They call them preserved, for it is almost impossible to believe that they are not real when one touches them and feels the cool dampness of the petals and then smells the individual perfume of each flower. They are made up into different groups and combinations suitable for wearing and for decoration.

The bunches of violets are a beautiful shade of purple, and the concentrated violet odor lasts six months when worn in the open air. They have the soft, velvety appearance of the real violet, and the shade is one which is seldom found in imitations. The price of $2.50 is reasonable for the exquisite product; in fact, the prices never exceed those asked for the best artificial flowers, and in some cases they are less expensive. Another group is composed of three rosebuds and is called a "Bridesmaid's" bouquet. It comes in three colors, the yellow of the tea rose, a delicate pink, and a slightly deeper pink. The stems and leaves all add to the appearance of reality, and the perfume is absolutely perfect. Price, $1.50. A large rose with one bud for the corsage is made in several colors, and costs $1.50. The preserved carnations used for decoration are a great economy. They sell for $3 a dozen, about what one pays for hothouse flowers in winter, and if they are put away carefully they can be used over and over again. The daybreak carnations, white, delicately flecked with pink, are especially realistic and beautiful, and have been used many times as a table decoration without being recognized as an imitation. The roses for this purpose have stems eighteen inches long, and sell for $6.50 a dozen. They come in Jack red, pink, and Maréchal Niel. All these preserved flowers when placed in the sun have the transparency of the real blossoms.

Besides these preserved flowers, this same importer has some cloth imitations in which the color combinations are much more beautiful than those usually seen; also more care is given to the details. His Viennese nosegays, small, conventional bouquets, are lovely. One has a center of deep pink crab-apple blossoms surrounded by tiny sprays of purple heliotrope. A bouquet of Austrian field roses is most attractive for many occasions. A dozen small roses in a variety of colors are so arranged and shaded that they melt into one another in a most charming way and are equally beautiful against any background. Another nosegay is composed of June roses combined with lavender flowers and delicate leaves. These bouquets sell for $1 apiece. Another corsage novelty which is quite a fad abroad is a large black velvet rose which sells for $2.

The essentials of the young girl's dinner frock are simplicity, quaintness, and youthfulness

FOR THANKSGIVING PARTIES

Now is the time of the year when one is on the lookout for attractive boxes in which to put small presents and little favors. One shop has just gotten up a little box which is particularly appropriate for Thanksgiving or Christmas. It is painted by hand, and a fat, rather conventionalized turkey sits in dignity on the cover. These could be used to hold a slice of fruit cake, or on the table filled with candy. They are so attractive that they make a cunning little favor in themselves. The boxes are three inches square and one and one-half high, and sell for 35 cents each.

One of the large and old-established shops is showing many novelties in the way of table decorations and place-cards suitable for Thanksgiving parties, both formal and informal.

An oblong, gilt-edged place-card with enough space for the name costs 30 cents a quire; at the additional cost of 20 cents a quire one's monogram may be stamped on it, and for 50 cents extra the monogram may be illuminated to correspond with the color scheme which is to be followed in the table decorations.

The time-honored turkey appears with tail wide spread above a narrow white place-card. Lithographed, these cards are priced at 60 cents a dozen, but if hand-painted they cost from $2.50 to $3.

Another attractive oblong card is one with Thanksgiving greetings prettily written upon it. It folds through the middle so that one half acts as a stand, and the balance contains the words. These cost 60 cents a dozen.

A hand-painted figure of a Colonial dame carrying in her hands a tray with a turkey on it makes a charming addition to the table. It stands about six inches high with a piece of cardboard on the back to keep it erect. Price, $3 a dozen.

Cunning, indeed, are the china dolls, eight and a half inches high, that are dressed in hats and frocks of colored crêpe paper and carry triumphantly a college flag. For a dinner given to or by the college girl or boy nothing could be more attractive as a souvenir, especially at this football season. Most of the colleges are represented in the stock carried, and those that are not can be ordered within four days' time. Price, 25 cents each.

A tiny silk bag in which are tucked a few sprays of artificial flowers, such as lilies-of-the-valley or small rosebuds, and a small name-card, is a delightful combination of place-card and favor. Price, 50 cents each.

Wrap of the ultra knee-length style in blue and silver brocade and pearl monkey

LET VOGUE SHOULDER YOUR SHOPPING BURDEN

WE disclaim the compliment contained in this letter from a friend in Connecticut: "Thank you for the trouble you took in filling my messy little order. The lingerie dress fits perfectly, the nightgown was exactly the thing I wanted—*you are a clairvoyant!*"

No—the Shopping Department uses no wizardry, nothing but intelligence plus experience. These qualities we can truthfully claim for our shoppers. When you send them an order, they try to fill it exactly. That is all.

Does the choice of Christmas gifts begin to loom big on the horizon? We can solve the problem for you. Read the next Vogue and accept its offer to let us do your Christmas buying.

Vogue Shopping Department, 443 Fourth Ave., New York

SMART FASHIONS *for* LIMITED INCOMES

Concerning the All-Important Question of the Right Hats, and the Pros and Cons as to the Cost Thereof

Hats, as well as gowns, show attractive combinations of materials — here, velvet and plush

TO select not only a smart hat but a becoming hat as well is something of an achievement. There is little doubt that a really beautiful costume may not only be utterly spoiled, but may sink into positive insignificance when worn with the wrong hat; whereas if the hat is really good, an ordinary costume or even a somewhat shabby one is redeemed and lent something of smartness.

At the Hunt Club race meets of the autumn the women who appeared notably dressed were those wearing smart hats. One woman especially, who sat perched on the top of her motor, made a striking picture in a rather large black velvet hat with two great black bat wings of velvet placed at the side and flaring toward the back: an extremely smart hat, quite in keeping with a vivid personality. Her gown, when examined, proved to be a rather indifferent black charmeuse, but the hat more than redeemed it. As motor after motor took its appointed parking place and chiffon veils disclosed the hats of the occupants, here and there one stood out, proclaiming its wearer a smartly dressed woman. A well-known actress wore a black velvet hat of the boat-shape variety with a splendid sweeping white bird of paradise. Her motor coat, though well cut, was nothing unusual. Farther along the line a Reboux model of taupe with a spindly feather of a strange blue standing up at the back, gave distinction to a simple gown of taupe charmeuse. Instances were innumerable—therefore consider the hat.

"DRESS SENSE" IN HATS

Some women have an instinct which tells them not only what is good style in millinery, but also what will suit them best, while others who are as well gowned never wear smart hats. This is partly because they do not know how to select and wear them, and partly because, comparatively, there are fewer good hats than good dresses. Therefore, since chance is the chief factor in their choice, they are more apt to miss than to hit the right hat.

Since even with unlimited means the right hat is no easy achievement, infinite discretion must be exercised when the income is limited. In the latter case it is hard to generalize, especially to generalize helpfully. Some smart women who dress on nothing a year say, "Have one or two good hats, and let the rest be knocked together." Others say, "Oh, copies of good hats that look quite as smart as those costing twice as much can be picked up in the lesser shops."

As a matter of fact, it depends on the "dress sense" of the individual. If a woman has taste and knows instinctively what is chic, she may safely buy an untrimmed hat and either place a bit of trimming on it herself or direct its trimming with good results. Another woman following such a method would have the dowdiest sort of a hat. She would not know a good shape to begin with, and then the chances are she would overload it with trimming—and in hat lore there is no greater error.

VOGUE SUGGESTS

Now we suggest this: let the woman who has the knack hunt trimmed or untrimmed hats in the shops; sometimes one good one may be found in an otherwise impossible collection. Let the woman who knows she cannot safely depend on herself to say how the thing is to be done, but who knows when it is right, put herself in the hands of a clever milliner of parts.

"Easier said than done," you say. Possibly. But in almost all places such a milliner can be found. A few suggestions, a picture to follow, are just the inspiration needed to produce a really smart hat for little or nothing. For it is the ideas which cost money, not the materials—and it is ideas we can give you. Some charming ideas are embodied in the hats shown on these pages, and we would be glad to suggest an able milliner in New York who would duplicate these models reasonably, the prices varying, of course, according to the kind and quantity of material.

A direct descendant of the poke bonnet for to-day's débutante

Hats, as though wishing not to be outdone by dresses in the number of materials they combine, appear in most attractive combinations this season. Plush and velvet, velvet and fur, velvet and satin, are all used. The hat at the top of this page has a crown and upper brim of black velvet and a facing of white plush. This, though a smart as well as a generally becoming shape, depends for its chic on the combination of color, the combination of materials, and the rather rakish tilt of the long white ostrich feather. Where we used to insist on full feathers, we now demand the slenderer sort with a full "head." This model also shows the new tendency to let the hair show a little at the side—a fashion generally becoming, especially now when such an attractive line is given by the low coiffure that completely covers the ears.

But what has hairdressing to do with hats? Everything. The newest hat set on an old-fashioned coiffure is deprived of its chic. One completes the other; their relation must be most considered. Just as it is unwise to be fitted for a new gown in an old pair of corsets, so it is a mistake not to have the hair arranged *à la mode* when buying a new hat.

The turban in question can be made of white plush and black velvet and trimmed with a fancy plume in either black or white for $14. Should one have a plume which is suitable and in good condition, the cost would be considerably lessened.

The beret crown falls softly over the angles of the quat'-corne brim

SUITING THE HAT TO THE GOWN

The more generally useful hat, one suitable for luncheon and reception, or for use with a tailored suit, is shown at the bottom of this page. This four-cornered hat could be of plush or beaver with the soft, beret crown of velvet. Amber beaver with crown of brown and wing of amber would rival a dashing black and white combination. Such a model could be made in either black and white or black and amber for $12.

Since gowns arrogated to themselves so much vividness of color, hats are as a rule of rather dark materials. Black velvet, velour plush, and beaver are much used, those with the rough surface predominating. Black with white is still greatly used, but the white is usually subordinate, generally appearing as a facing. Other shades used for this purpose are the mellow *café au lait* or a dull amber—something a little brighter than tan that matches in tone the lace yoke and ruffles of the gown.

THE BONNET OF OUR GRANDMOTHERS

What is more picturesque than the poke bonnet? Only its rightful descendant, the charming but smaller bonnet of to-day. The middle sketch on this page shows one of these which, if made of mole-colored silk banded with light-colored brocaded silk and French seal, would be suitable for reception or

A velvet gown of this type repays the economical woman a hundred fold

The banding of brocade gives this season's distinguishing note to this gown

A gown of simple lines and plain material transformed by the embroidered chiffon

evening wear. It would cost $12 and upward, according to the fur used. Of more durable materials, felt with a band of fur, it is ideal for motoring. For this a special price of $10 only is asked. Estimates could be given for other combinations, according to the materials desired. It is a most attractive girlish model and one which need not be expensive. But a word: only the girl with the piquant face should attempt it.

FUR POMPONS A MODISH VAGARY

The hat shown at the bottom of this page is of white plush with the big crown and small brim of the season. The trimming is formed of two rather heavy pompons or wired brushes of fur incongruously but attractively caught by pink roses. This is a model suitable for an older woman as well as a young girl. To have it made would cost in the neighborhood of $15, but closer estimates could be made according to the size of the pompons. The hat may be of black with white, or vice versa.

THE TIME, THE PLACE, AND THE HAT

No greater mistake can be made than to wear the wrong hat at the wrong time. With tailored suits, hats of a simple character should be worn, and feathers are not permissible. It is well, too, that they be small or of medium size. For semi-tailored, reception, and restaurant gowns the larger hat trimmed with aigrettes, or even small feathers, is permissible, but it is better taste to reserve really large hats with abundant plumes for the elaborate reception or afternoon costume.

Wired fur brushes incongruously but charmingly caught by a cluster of pink roses

A semi-tailored model trimmed with wings or fur pompons, which may be worn alike with a tailored or a semi-tailored suit, is the first necessity. A large hat with a feather trimming may also serve a double purpose for both reception and evening wear. These two hats may take the place of four, if well chosen. In addition, there may be one evening hat and an indestructible motor hat, the former a bit of an extravagance, the latter almost a necessity.

THE GOWNS ILLUSTRATED

The simplicity of the three gowns on this page commends them to the woman of small income. The first shows a clever combination of brocaded and plain material. As but little of the brocade is needed, it is an economical model to copy.

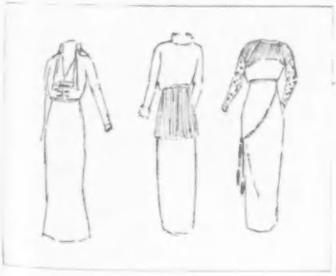
The velvet gown, which requires but a few yards of material to make, gains distinction by an immaculate vest of white hemstitched chiffon or fine batiste. Careful brushing of the velvet and the renewal of the vest repay a hundred fold in such a costume.

A trifle of gold embroidered chiffon is used for the clever overdrapery of the evening gown. Remnants may be picked up inexpensively. With a rich bit of stuff, deftly handled, an old charmeuse gown is transformed as if by magic.

The Directoire coat of a suit of dull green cloth has a long, square-cut back oddly ornamented with braid of the same color applied in circular designs resembling the pattern of a Chinese textile. Notable, after a prolonged swathing of the ankles, is the bell-like flare of the skirt, and the big, soft collar

The severe silhouette of a suit of garnet cloth is relieved by a short, plaited kirtle. The Russian blouse is trimmed in natural colored marten which drops in long loops below the waist-line. The skirt, in contrast to that at the left, narrows at the bottom and gives an appearance of being slightly baggy

This frock of black satin shows the flowered sleeves for which this house was sponsor. They are of black chiffon to correspond with the plaited guimpe, and are embroidered with brilliant flowers. A heavy cord girdles the waist and is knotted on the hip—much in the fashion of the medieval cordelière



BÉCHOFF-DAVID NEVER FAILS TO ENDOW HIS CONCEPTIONS WITH INDIVIDUAL TOUCHES THAT ARE A DISTINCT ADDITION TO THE ARTISTRY OF THE SEASON'S DRESS

NEGLIGÉES WHICH *can be* MADE *at* MODERATE COST

2160/22

1861/22

2214/22

2208/22

2161/22

MANY a charming and costly negligée from the shops is most simple to make. One—it was just a simple affair of pink charmeuse draped up a trifle on one side and bordered with white swansdown—cost one hundred and twenty-five dollars. Of course it wasn't the materials, it was the design, the idea, that made it not only costly but lovely. But once having the idea, it would be simple to follow. It's just this—ideas—that distinguish Vogue negligées.

For instance, No. 2214/22 is a new winter model from "Bob Marie," particularly charming and with an elusiveness that is delightfully feminine. It was expensive in Paris and more expensive to land, yet it could be reproduced for a modest sum. It is made of palest pink satin charmeuse with a short train. Its prettiest feature is the overdrapery of shadow lace caught at the back under a bow. A delightful thing about a negligée is that it need not fit if the lines are good and the sewing fine.

5 yards of 42-inch charmeuse, at $2	$10.00
4⅞ yards of 18-inch allover shadow lace, at 65 cents	3.16
8¼ yards of 1-inch insertion, at 18 cents	1.49
6 yards of ⅝-inch insertion, at 15 cents	.90
Pattern	1.00
	$16.55

Surely a modest sum for a gown which costs a hundred or so in Paris.

THE FASHION OF OVERDRAPERY

Tunics, overdrapery, coat effects of transparent stuffs, though always pretty for negligées, are this season unusually fashionable. A simple net overdress, bordered with fur, will do wonders for a plain gown. Nos. 1861/22, 2042/22, and 2161/22 are all examples of this style. Made of chiffon cloth or net, they achieve the prettiest effects.

For the boudoir such a rest robe as No. 2208/22 would be charming. It could be made of crêpe de Chine, and with collar and cuffs of batiste embroidered by hand. Both are materials which will stand tubbing successfully. To make it would cost about $8.

No. 2160/22.—Simple negligée of albatross trimmed with deep shawl collar and turned-back cuffs of batiste. Materials required, in medium size: 4¾ yards of 38-inch material, ¾ yard of 27-inch allover, 4 yards of edging, and ½ yard of velvet ribbon. Price, $1.

Circular cap requires ½ yard of 19-inch material, and ¼ yard of 19-inch allover. Price, 50 cents.

No. 1861/22.—Bordered chiffon coat cut with seam in middle back. Materials required, in medium size: 6 yards of 24-inch bordered chiffon, 1 yard of satin. Price, $1.

No. 2214/22.—Negligée of charmeuse with empire waist and overdrapery of straight strips of lace. Materials required for gown, in medium size: 5 yards of 36 or 42-inch material, 4⅞ yards of allover 18-inch lace, 8¼ yards of 1-inch insertion, and 6 yards of ⅝-inch insertion. Price, $1.

No. 2208/22.—Rest robe in kimono style with long, pointed train, suitable for crêpe de Chine. Materials required, in medium size: 4 yards of 36-inch material, 3 yards of 5-inch lace, 2 corded ornaments, 1 tassel, 2 yards of plaited frilling for cuffs. Price, $1.

No. 2038/22.—Graceful draped tea gown of charmeuse in princess effect. Materials required, in medium size: 4½ yards of 44-inch material, 1½ yards of satin for bands, 2½ yards of cord. Price, $1.

No. 2161/22.—Tea gown of satin with overdrapery of chiffon veiling a foundation dress. Foundation dress requires, in medium size, 4½ yards of 36-inch material. Overdress requires, in medium size, 1¾ yards of 44-inch chiffon, 3¾ yards of 19-inch allover lace. Price, $1.

No. 2042/22.—Negligée of crêpe de Chine with overdrapery of chiffon edged with ball fringe. The model requires, in medium size, 4½ yards of crêpe de Chine, 44 inches wide; 2⅞ yards of chiffon, 44 inches wide; 2 yards of trimming banding; 4½ yards of ball fringe; 2 tassels. Price, $1.

No. 2164/22.—One-piece matinée of crêpe de Chine trimmed with shadow lace. Model requires, in medium size: 2⅛ yards of 36-inch material, 2 yards of 5-inch velvet ribbon, 10 yards of 1½-inch lace, 15 yards of lace edging, and ¼ yard of 19-inch allover lace for yoke. Price, 50 cents.

All the patterns shown on this page come in sizes 34 to 40 inches bust measure.

2042/22 2164/22 2038/22

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Our new Style Book C will be of material assistance. It shows furs at $5 to $5,000 and contains a vast amount of real information and tells the truth about furs. Sent free if you will advise us the kind of furs you are considering.

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A start that promises a clear land

STEEPLECHASING *in the* PYRENEES

Far from a Fashionable Crowd, Riders at a Concours Hippique Display Quite as Much Cleverness and Daring as Though the Observed of All Observers

PERHAPS it is because we usually associate good jumping with a crowd of fashionable spectators and a background of flower-decked magnificence that we are apt to be sceptical regarding the merits of a *Concours Hippique* in the heart of the *Hautes-Pyrénées*. But just as the country fisherman can carry off the coveted trout on the primitive bent pin, so can the marvelous skill of the French cavalry officer manifest itself in the midst of the simplest surroundings.

The little village of Pouzac, which lies on the main route from Pau to Luchon in the High Pyrenees, was recently the scene of one of the most interesting jumping competitions of the season. The fences and water jumps were remarkably stiff, and the three times covered course, intricate.

Officers from the garrison at Tarbes were the principal participants. The crowning event of the afternoon was the high jumping competition. A *corps de chasse* from a neighboring château contributed inspiring and somewhat barbaric music.

It is quite evident that the horse will not even tip the bars

The grandstand was a simple affair of boards through which the wind whistled gaily, and a hastily constructed shed behind a cow-yard served as a betting booth. Society was represented by a handful of relations and friends of the competing officers, while the adjoining roofs and trees groaned under a load of enthusiastic villagers. An ancient and decrepit peasant displayed with intense pride the racing numbers, and one of the most benign and interested spectators was the village curé, who attended the *concours* in flowing clerical robes. The judges were portly county magnates.

No sooner was the last cup awarded than a crowd of peasants with picks and shovels began to demolish the earth banks, hurdles, and rail fences. The water jump was then hastily filled in, and before the grandstand was empty, a herd of cows were grazing over the field.

Horse and rider alike undismayed by the steepness of the jump

Horse as well as rider seems to have attained conscious "form"

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C—Robespierre Shirt of white crêpe de Chine, with black or colored cravat; long close fitting dress sleeves finished with lace frill, or shirt sleeves. $6.95.

D—The new riding shirt fashioned with long skirt (like a man's shirt) so that there is no bunchiness, and at the same time sufficient; no danger of its slipping over the belt. Cordoline or linen, $5; Japan silk, $8.95.

E—French hand-made lingerie blouse, of fine batiste, with hand embroidered collar and jabot, also trimmed with fine Valenciennes lace. $8.75.

F—Dress Blouse of chiffon velvet, in white and colors with revers, Directoire collar and cuffs inset with a rich contrasting color—for instance, white with purple; also trimmed with shadow lace. $18.75.

G—Hand-smocked blouse, with the new inset lace jabot, and long tapering cuffs with wrist frills. Beige Brussels net over flesh colored chiffon, $16.75; White Crêpe de Chine or Crêpe Meteor, $18.75.

H—White charmeuse, with double jabot, chemisette and wrist frills of Shadow lace. Emerald and other colored buttons to give a touch of color. $12.75.

We shall be glad to have you inspect these blouses in our Blouse Shop; However, your mail request will receive our prompt attention.

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Style Notes *by* Madame Louise

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THIS CAREFUL REGARD for trifles, combined with the excellence of material and perfection of workmanship, is responsible for their tremendous popularity — the factory capacity being 5,000,000 pairs annually.

IT IS ONLY possible to touch briefly upon the many new and interesting Queen Quality models. They include Calf, Kid and Patent, with leather and fabric toppings in a great variety of styles.

WHETHER YOU PREFER the mannish English last, the extreme bump toe, or desire the daintiest of dress boots, you will find the very best example of each mode at the Queen Quality Dealer's in your town. Prices range $3.50, $3.75, $4.00, $4.25, $4.50 and $5.00 per pair.

Madame Louise

If your dealer does not carry Queen Quality Shoes, write us at once and we will send you a handsome Style Book showing the latest fall and winter models.

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BOSTON, MASS., U. S. A.

See that the Queen Quality trade mark is stamped on every pair.

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Martha Washington

Sewing Table

Solid San Jago mahogany throughout and beautifully finished—a perfect reproduction of one of the old time pieces.

This table at the special price of $17.50 is a rare bargain. Regularly sold at $25.00. Height 29 inches, depth 14½ inches, width 28 inches.

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Colors red, white or green, each ball 275 yards. The Red and Green twine used together for tying up dainty Xmas packages form the Xmas colors and make a striking effect. Two sent in Decorated Holly Box (with your card if desired) to any address, 50c. Single Ball in Box, 25c. 10 yards heavy Gold or Silver Xmas Cord on spool, 2 for 25c. Everything in Twine. Satisfaction guaranteed.
BROTHER CUSHMAN, 14 Corners, Montclair, N. J.

WHAT THEY READ

The Merits, and More Especially the Demerits, of the Novelized Drama and Likewise of the Dramatized Novel—Just Plain Novels

CURRENT "novelized" plays with those repellent illustrations made from stage scenes seem to prove that folk of today have not the habit of reading the contemporary drama "in the closet," as the quaint old phrase went. Few of us obey the Scriptural injunction to enter the closet, shut the door, and say our prayers, and perhaps even fewer retire in like fashion with the plays of the present day stage. There must, however, be persons who read the "novelized" plays, else the publishers would not keep on soiling perfectly good, if rather cheap, white paper with these perfunctory examples of fiction.

Perhaps we get the key to the situation of why most novelized plays are so bad when we remember that it is only the bad plays that are novelized and that no one, for instance, should presume to novelize the plays of Mr. Bernard Shaw. It is terrifying merely to think of what would happen to the presumptuous being who should commit such a sacrilege. Better were it for him that a millstone be hanged about the neck and he cast into the sea than that he should encounter Mr. Shaw's waked wrath for so heinous an offense. Besides, how could one of Mr. Shaw's prefaces be novelized?—and all of us who read Mr. Shaw in the closet agree that three times out of four his prefaces are the best part of his plays. If Mr. Shaw were not the cleverest human being on the planet one would be tempted to suggest to him a volume of "Plays I Might Have Written," with the plays themselves carefully omitted and the adorning prefaces published in full. There is really no reason in literature why one of Mr. Shaw's prefaces when published should be followed by a play, any more than there is that the stage production of one of his plays should be preceded by the reading of its preface to the audience. It might prove interesting.

As a matter of fact, when current modern plays are good enough they do not need to be novelized to find closet readers. Shaw's "Plays, Pleasant and Unpleasant," are quite as well worth reading as the cleverest and most detaining novels, and in some measure the like is true of the best plays by Pinero and Henry Arthur Jones. Mr. Galsworthy's plays need no recasting for the closet reader. Charles Henry Meltzer's delightful translation of Hauptman's "Sunken Bell," although published thirteen years ago, is still selling, as it richly deserves to sell, and William J. Henderson's libretto to Walter Damrosch's opera of "Cyrano de Bergerac," written ten years ago, is likely to be quite as popular. Translations of "Chantecler" are read for pleasure, and are likely to be in demand years hence for that purpose, and not merely as a preparation for seeing the stage production.

Not so long ago there were not so many good current plays to be read. Men and women now somewhat short of old age must recall the pain with which they struggled through the French comedies of Scribe and Légouve, Labiche and Delacour, Octave Feuillet and their contemporaries of the 60's and 70's. You may still pick them up at second hand with the penciled interlineations of young readers. The best French plays of that day were inferior in poetic charm to Rostand's, but vastly more sparkling than most things now written for the American stage. We folk of English speech have long ruthlessly despoiled the French stage for our own ends, but have been prone to ruin what we stole. Even the Restoration dramatists of greatest repute were far from graceful

(*Continued on page* 72)

Best & Co.

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¶ The immense variety of children's imported and domestic books and playthings displayed makes it possible for one to find appropriate and entertaining novelties for all ages of young folk.

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WHAT THEY READ

(*Continued from page* 70)

thieves, and it is to the credit of modern taste that their adaptations have utterly vanished from the stage, and can not be popularized for the closet despite the zeal of some critics. The reading of the Restoration dramatists, except for a few of their plays, is an acquired taste that most of us ought not to acquire, however valuable it may be for systematic students of dramatic literature.

We are, nevertheless, getting some readable American plays, such as those of Mr. De Mille, a few of Mr. Mackaye's, and the best of Mr. Hagedorn's. It will be a pity, by the way, if the public misses in book form the delicious little symbolistic drama written by Mr. Hagedorn and played before in the open air in the dusk of a stormy June evening by a few young women at Radcliffe College. Richard Harding Davis's plays are good, but do not seem likely to rival his stories in the affections of readers, and Hamlin Garland has been hardly more fortunate in his irruptions into the drama.

Then there are others of slightly longer standing. Has everybody forgotten the late George Parsons Lathrop's charming poetical dramatization of a Tennysonian idyll, produced with some success on the New York stage nearly twenty-five years ago? It should still make good reading. The American problem plays of to-day seldom charm the reader, however they may enthrall theatre audiences.

In old libraries one is apt to find many leather-bound volumes, marked "Plays," and containing collections of dead and gone things at which our ancestors of the eighteenth and early nineteenth centuries were wont to laugh or weep when their scenes were displayed upon the stage. Charles Lamb set the fashion of reading old plays, and the world owes him a debt of gratitude for many valuable things rescued from oblivion, but Charles was not a man of his own time, and the moderns who accept as pure gold all the iron pyrites that he so jealously treasured will wake up some day to their own real poverty. Dodsley's "Old Plays" include a deal of archaic richness, but likewise a deal of matter as unsuited to the closet as to the modern stage. Furthermore, though whisper it not in academic circles, the old miracle plays and mysteries are in great measure very dull reading, as most really honest folk will admit.

There are persons who soulfully profess to enjoy Shakespeare more keenly in the closet than upon the stage, but mostly these are the kind of folk who profess to regard "Don Quixote" as essentially tragic. Along with old Sam Johnson's sturdy advice, "Clear your minds of cant," should go, "Don't be a prig," and the person who pretends to find a good play better to read than to see, is certainly bound in that direction. There is a sound stage tradition of reading and interpretation that makes Shakespeare as done by any company above the degree of rank barnstormers a more satisfying thing as a literary treat than the kind of reading that most of us do for ourselves. What is true of Shakespeare is equally true of his successors in this day and at any time between his death and the present decade of the twentieth century. Any tolerably actable play, even such a marvel as Shelley's "Cenci," or so moving and poetical a thing as "The Blot on the 'Scutcheon," starts into an intense life when presented by a company of fair actors, such as it can have for only the most imaginative closet reader. This, no doubt, is one reason why we have comparatively few plays published for general circulation, and why Shakespeare alone of all the dramatists continues to be a "best seller."

THE NOVELS OF THE MOMENT

A ROMANCE OF BILLY-GOAT HILL, by ALICE HEGAN RICE, is a novel containing some of the elements that enabled "Mrs. Wiggs of the Cabbage Patch" to confer sudden fame upon the author. This time the story is concerned at once with the slum folk and with the old native whites of social position. The author shows herself at home in both classes of society. Her young woman is a delicious creature, full of Kentucky fire and feminine courage and loyalty. Her young gentleman is somewhat less interesting, though good enough, while her fat and easy-going old Kentucky gentleman, first presented to us in the act of compounding a mint julep upon a recipe that some folks might criticize, is a genuine creation. As to the slum boy and his friends, he and they are done *con amore*, as might be expected from the creator of Mrs. Wiggs. The crime that plays an important part in the hero's fortunes is well conceived, and realistically depicted. Not a great story this, but a good one, with plenty of humor and no lack of human feeling. (New York: The Century Company, $1.25 net.)

THE FLAW IN THE CRYSTAL, by MAY SINCLAIR, departs somewhat from this highly successful young novelist's accustomed style and subjects. In this story, hardly more than a novelette in length, she has used as her central theme a phase of current mysticism. The reader suspects from the opening chapter that the story is to be one of illicit love with the accustomed accompaniments. It turns out to be a very different thing, in fact quite the opposite thing. The woman with whom a badgered and recreant man falls in love employs her occult powers in restoring him and his wife to affectionate relations. She cures also another man of his insane delusions, but in doing so finds herself the victim of those same errors. Struggling to free herself, and finally triumphant, she reaches a conclusion as to "the flaw in the crystal" that has brought about so disastrous a result from her well-meant efforts in the second case. Miss Sinclair's book, instead of preaching loose sexual relations, inculcates a morality above that of convention, but not at war with convention. There is little or no action in the story. It is, indeed, rather a succession of subtly presented studies in mind-cure by appeal to the Divine Healer. The thing is so well done that intelligent readers, whether they accept or reject its implied teachings, will find it of rare interest. (New York: E. P. Dutton & Co., $1.20 net.)

THE COST OF IT, by ELENOR MORDAUNT, is a more than usually strong story dealing with the fortunes of a young man who has a taint of dusky blood, and is called upon to administer a sugar estate belonging to his family in an eastern island. This island is under British rule, but is inhabited by a human mixture of many colors and varied speech. A good deal of the talk in the story is a corrupted French to which the author applies the name Creole, but there is hardly enough of the *patois* to disturb a reader who has even a smattering of genuine French. The *dramatis personae* include British officers on duty at the island, civilians and their wives, making up the usual

(*Continued on page* 74)

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The Most Remarkable Autobiography of the Decade

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Here is a fragment of life indeed—life from a brand new angle in the world of literature. It is the document of the struggle of a girl bound to crutches, hopelessly lamed. She didn't want to seem odd, it was a humiliation to be pitied. She was human and she demanded love and won it too. These are by no means pages of tragedy, but those of conquest, the conquest of an indomitable will over all but unconquerable circumstances. The Girl tells her own story, simply and graphically, from the days when she led a life of dreams and dull inertia in her own town, through the time of her going to New York and finding compensations in its harsh realities, up to her triumphs in music and love. Frontispiece by Harrison Cady. **$1.20 net; postage 11 cents.**

It will have a million readers.

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A story of heart-throbs and gayety in the Latin Quarter of Paris. Real Bohemian life with all its lights and shadows is here depicted by a master hand. The author of "Trilby" has not given a more charming picture of the studios, the cafés, and the motley population of the Quartier Latin. The reader is drawn into the vortex of poignant human emotions, of mad gayeties, and sober tragedy. The love of Elbert Glynn, a young American artist, for the appealing little model, Jeanette, is portrayed with tenderness and delicate charm. This novel is the most important that Mr. Holland has yet written, and one which is sure to be widely read and discussed. **$1.25 net; postage 11 cents.**

MY ESCAPES. By A Bachelor

A rarely humorous story of a young bachelor who, by a legacy from a wealthy uncle, is suddenly raised from poverty to affluence, and escapes from a dozen women, ranging from the chorus to the nobility, to whom, in confidential moments he has promised marriage "if he could only afford it." The book is full of chuckles from beginning to end—if you have read "Three Men in a Boat," you will appreciate this. It's the most amusing book of the year. **$1.20 net; postage 10 cents.**

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THE MAID OF MIDDIES' HAVEN. By **Gabrielle E. Jackson,** author of "Three Graces," etc.

A fascinating tale of a sweet-natured, lovable young girl who is the guest of a friend near the Naval Academy at Annapolis and becomes a moving figure in its social life. She takes part in the various "hops" and "proms" and is an interested partisan spectator of the football games and crew races in which the middies participate. She is wooed by two of the cadets, and such are the qualities of both of the men that it is a difficult matter for her to choose between them. She does choose, however, and the story ends to the eminent satisfaction of the reader. Mrs. Jackson is a well-established favorite with the younger set, and this, her latest book, will be eagerly sought for. It is by far the best she has written. Illustrated. **$1.20 net; postage 10 cents.**

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By George Ashdown Audsley

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WHAT THEY READ

(*Continued from page 72*)

army post society as it exists in oriental towns under British' rule, natives of pure and mixed breed, Frenchmen, and a host of nondescript idlers. Among the British residents the taint of native or negro blood is fatal, but the young hero of the tale, educated at Eton, and brought up in British upper class society at home, confides his origin to the man who receives him on his arrival, and actually maintains some sort of social relations in the town while living on the estate with his mother, a flighty little woman with a touch of the tarbrush. Perhaps the unusual local color must be held to account in large measure for the interest of the book, but interest it certainly has, and the story is told with undoubted skill. (New York: Sturgis & Walton Company, $1.35 net.)

THE ANTAGONISTS by E. TEMPLE THURSTON, is a distinctive, though hardly a distinguished story, and it deserves the former title in that it is in large measure concerned with characters under nineteen years of age, though it is not by any means a book for children. Much of the story is occupied with the adolescence of the young hero, though his mother, a nicely studied character admirably contrasted with her husband, occupies an important place in the tale. By some miracle of good taste, Mr. Thurston has shown us, without being offensive, the premature education in matters emotional of a boy eleven years old whose instructress is a woman nearly twenty years his senior. Successive episodes of the tale impinge upon the youth whom the author seeks to picture, and he is finally brought to his own love-making, which again is delicately managed. His father, who had been in a sense the antagonist of his wife, is also that of the boy, for he is an excellent man without imagination or humor, and therefore hopelessly shut away from his wife and his son. It craves a higher art than Mr. Thurston's to deal with so difficult a subject as that he has chosen in this volume, and most readers will agree that while he has achieved an interesting study, he has not made of it half its possibilities. There is some slovenly writing in the story, as witness these sentences on immediately successive pages: "Notwithstanding this acquisition, Pilgrim had to be thrashed and the pain of it led him to suppose that chasing these fascinating things which ran like lightning into the hedges was not considered in the same light as he regarded them." "No matter how strong they may be, a dog will ever mould his instincts to the needs of his master." (New York: D. Appleton & Co., $1.30 net.)

THE ARM-CHAIR AT THE INN, by F. HOPKINSON SMITH, contains a most delightful opening chapter embodying a description of an old inn discovered by Mr. Smith in Normandy, the resort of many persons engaged in the arts, and of some devoted to adventure. Some of the persons belonging to the little coterie tell of their adventures, and Mr. Smith assures us that what they tell is true. Those who met in this country, twenty years ago or more, Herbert Ward, a companion of Stanley's in Africa, will easily recognize him as "Herbert the sculptor" of these tales. Mr. Ward's adventures in Africa, Australia, Borneo, and elsewhere, were characteristic of the man, and none was more remarkable than his sudden engagement to the daughter of an American multi-millionaire as he came by ship to this country still bearing upon him the tan of the Congo. Ward first dawned upon New York in a modest address at a Fellowcraft Club dinner. He married here and went abroad to live in a palace in the heart of fashionable London. He now has a noble estate in France and is a recognized master in sculpture. The head of an old woman which he contributes to the illustrations of this volume is admirably done, and strongly sculpturesque in suggestion. The stories and talk in the book are entertaining, though the text is hardly up to the promise of the delicious illustrations. (New York: Charles Scribner's Sons, $1.30 net.)

THE NEW HUMPTY-DUMPTY, by DANIEL CHAUCER, gives a new turn to the old subject of a puppet prince and those who intrigue to place him on the throne. Here is not the approved company of old retainers, desperate villains, adventurous American youths, enamored princesses, innkeepers, guards, and pretty chambermaids, but an entirely different set of characters. A philosophic English lower middle-class socialist writer, an Irishman with a foreign title, an English lord and his able wife, an American multi-millionaire, the puppet prince, and a few others help to make the story go. Mr. Chaucer writes with something less than the vivid simplicity of his great namesake, but with ease and picturesque effect. It is far too much to say, however, that his puppet prince is to be mentioned along with the madman of supposedly royal blood whom George Meredith has created. (New York: John Lane Company, $1.25 net.)

THE LADY DOC, by CAROLINE LOCKHART, is an ambitious study of a curious and interesting character, and a tale of many adventures in the West of a wilder day than the present. It must be owned that the character of Dr. Emma Harpe is more boldly conceived than successfully executed, though the execution is by no means to be scoffed at. Of other characters in the tale one or two men and as many women are done with good effect. On the whole, however, in undertaking what was intended to be a larger thing than the brilliant "Me-Smith" of a year or more ago, the author has not accomplished so good a thing. (Philadelphia and London: J. B. Lippincott Company, $1.25 net.)

DADDY LONG-LEGS, by JEAN WEBSTER, is an idyllic little love-story of an unusual sort, told in the letters of one party to the sentimental contract. The letters, after the reader has grown accustomed to the shock of the first two or three, seem natural enough for a college girl, neither dull nor abnormally clever. There are amusing caricatures by way of illustration, the work of the author. (New York: The Century Company, $1 net.)

LESS THAN THE DUST, by M. A. HAMILTON, is a rather long novel mostly dealing with English folk living temporarily in Canada. They have, to give local color, the background of Montreal, though the aspects and society of the city are not strongly insisted upon. The merit of the book lies in the ingenious situation contrived by the author, and in the double contrast of two pairs of characters, two brothers and two sisters. One of the sisters tells the story autobiographically, but does not manage to interest the reader in her own personality so much as in those of the other three belonging to the quartet. A fifth character is a rather happy variant of the vulgar but loyal and self-devoted friend. There is a lack of distinction in the style, and

(*Continued on page 76*)

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add a few drops of Mary Grey's BATH PERFUME, which imparts a delicate and unusual fragrance to the water; or use a tablespoonful of Mary Grey's Shiki BATH CRYSTALS, which are specially compounded for softening the water. The Bath Perfume is priced at $2 and $1 the bottle. The Bath Crystals at $1.50 and 75 cents.

These productions are made from formulas approved by Mary Grey and carefully tested in her practise. Their purity and safety are absolutely guaranteed.

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For the 25c (stamps or coin) enclosed, send me by return mail your Box of Selected Samples of the MARY GREY Toilet Specialties, sufficient for one week's treatment.

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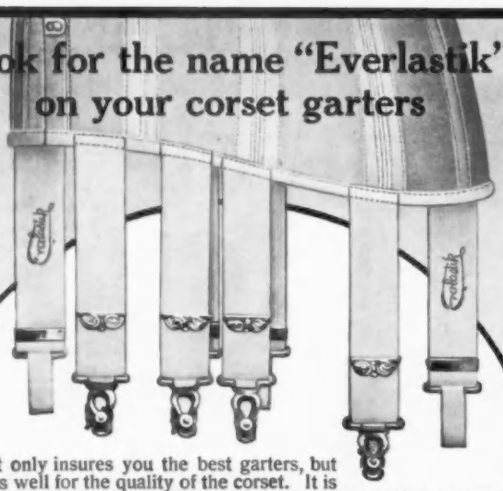

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TRADE MARK REG. U.S. PAT. OFF.

The Garter Web that Out-lasts the Corset

WHAT THEY READ

(*Continued from page 74*)

of convincing naturalness in the dialogue. Montreal will not be flattered with the picture of itself here presented. (Houghton Mifflin Company, $1.35 net.)

THE MARSHAL, by MARY SHIPMAN ANDREWS, strangely links Virginia and France, and has the curious distinction of treating the Third Napoleon, in the days of his unsuccessful attempt to make himself master of France, as a heroic and attractive character. The glimpse that the author gives us of Henry Clay is a good deal more inspiring, however, than aught she has to show us of Louis Napoleon. As a whole, the story drags a good deal, and it can hardly continue the reputation that its author won with "The Perfect Tribute." Mr. Castaigne's illustrations are singularly unequal. His frontispiece, an ambitious picture, is out of drawing and perspective, and the two figures on horseback in another picture are almost absurd. Three other of the illustrations, however, are effective. (The Bobbs-Merrill Company, $1.35 net.)

WHIPPEN, by FREDERICK ORIN BARTLETT, is a clever little skit based upon the notion that in this age of extravagance and glittering show the art of selling luxuries lies in knowing how to persuade people that the highest priced thing is the best. Mere accident teaches Whippen this momentous truth when he is a mere "tuppenny" grocer's clerk, and we leave him at the end of the story rolling home in his limousine, the most expensive he could buy. He is immensely prosperous as the maker of candy that sells at $1.50 a pound. As Boston boasts a superlative confectioner, the story not inappropriately comes from that city. (Boston: Small, Maynard & Co., 50 cents, postage 6 cents.)

FRIAR TUCK, by ROBERT ALEXANDER WASON, a thick volume of nearly 450 pages, embodies a new set of Happy Hawkins stories. This time the unifying element is the Rev. John Carmichael of Wyoming, a missionary, acquainted with the ways and skilled in the arts of the cowboy. The parson's adventures and those of his friends and enemies are told in the accustomed language of Happy Hawkins, and are decorated with his habitual humor. (The Bobbs-Merrill Company, $1.25 net.)

THE SIGN AT SIX, by STEWART EDWARD WHITE, is a manifest potboiler, quite unworthy of the man who writes so admirably about real persons and things. Fortunately, however, Mr. White can hardly write ill, and "The Sign at Six," frank extravaganza though it is, retains some of the author's native realism, and has no little of his humor and observation. He is forgiven upon condition that he does not offend in this fashion again. (Indianapolis: The Bobbs-Merrill Company, $1.25 net.)

BOOKS RECEIVED

"The Last Resort," by H. F. Prévost Battersby (Francis Prévost); John Lane Company, $1.25, postage 12 cents.

"The Secret of Lonesome Cove," by Samuel Hopkins Adams; Indianapolis: The Bobbs-Merrill Company, $1.25 net.

"The Talker," by Marion Fairfax; New York: G. W. Dillingham Company, $1.25 net.

"All the World to Nothing," by Wyndham Martyn; Boston: Little, Brown & Co., $1.25 net.

"The Fortunes of Phoebe," by Ellen Douglas Deland; D. Appleton & Co., $1.50 net.

"The Gentle Interference of Bab," by Agnes McClelland Daulton; D. Appleton & Co., $1.50 net.

"The Adventures of Napoleon Prince," by May Edginton; Cassell & Co., Ltd., $1.25 net.

"Nora-Square-Accounts," by Fanny Lee McKinney; D. Appleton & Co., $1.50 net.

"Sunshine Sketches," by Stephen Leacock; John Lane Co., $1.25 net.

"Batter Up," by Hawley Williams; D. Appleton & Co, $1.25 net.

"Crofton Chums," by Ralph Henry Barbour; The Century Company, $1.25 net.

"The Texan Star," by Joseph A. Altsheller; D. Appleton & Co., $1.50 net.

"The Arrival of Anthony," by Dorothea Conyers; New York: E. P. Dutton & Co., $1.35 net.

"Grit Lawless," by F. E. Mills Young; New York: John Lane Company, $1.25 net, postage 12 cents.

"The Lady of the Lane," by Frederick Orin Bartlett; New York: The Century Company, $1.25 net.

"Introduction to Browning," by Ella B. Hallock; New York: The Macmillan Company, 75 cents net.

"The Master of Mysteries" (Anonymous); The Bobbs-Merrill Company, $1.35 net.

"King of the Camorra," by E. Serao; G. W. Dillingham Company, $1.25 net.

"Etiquette Up to Date," by Lucie Heaton Armstrong; T. Werner Laurie, London, $1 net.

"The Honey Pot," by Norval Richardson; L. C. Page & Co., $1 net.

"The Party Book," by Winnifred H. Fales and Mary H. Northend; Little, Brown & Co., $2.

"The Blackberry Pickers," by Evelyn St. Leger; G. P. Putnam's Sons, $1.25 net.

"A Picker Company," by Mary Hallock Foote; Houghton Mifflin Company, $1.30 net.

"The Flowing Road," by Caspar Whitney; J. B. Lippincott & Co., $3 net.

"When the Forests Are Ablaze," by Katharine B. Judson; A. C. McClurg & Co., $1.35 net.

"The Red Button," by Will Irwin; The Bobbs-Merrill Company, $1.30 net.

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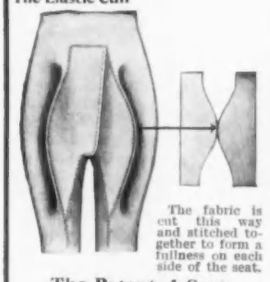

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Athena Underwear has a Patented Seat that gives extra room where it is needed most.

It has a special Stay that prevents the garment from stretching over the shoulders.

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He took grains like these

—both of wheat and rice.

He sealed them up in bronze-steel guns. Then revolved the guns for 60 minutes in a heat of 550 degrees.

Thus the moisture in the grain was turned to steam, and brought to tremendous pressure.

Then the guns were shot, and the grains exploded. They came out eight times normal size—like these

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The blast broke every food granule, so the grains could easily digest. That was this expert's object.

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Prof. Anderson found that he had created the most fascinating foods in existence.

Now countless people every morning eat them with sugar and cream. Or they mix them with fruit.

And legions of happy children, every night, eat them in milk—like this

Puffed Wheat, 10c
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(336)

THE ECONOMICAL ORIENTAL RUG

The Purchase of a Real Oriental Rug Is Like an Excellent Investment in Real Estate—It Cannot Decrease, and It May Perhaps Increase in Value

THERE is no reason why, from motives of economy, oriental rugs should be omitted from house furnishings. Of all carpets they wear the longest, and, if well selected, they often become more beautiful with time.

The Kermanshah is considered by some authorities the finest rug woven on Persian looms; for actual beauty they place it next to the silk Persian. A Kermanshah possessing the characteristic colors put in with genuine vegetable dyes may be bought as low as $35. Rugs bought for this price are three feet by six, or more often four feet by seven.

THE SUPREME KERMANSHAH

The light colors and fine patterns of the Kermanshah are ideally adapted to boudoirs and drawing-rooms. The ground is usually ivory in tone, and the design is woven in pink, rose, and old blue. Small Kermanshahs are just the thing to use before the dressing table, or the piano, or as a table throw. These sell as low as $8.50, but in that case, of course, do not exceed two feet in length. Antique Kermanshah and Tabriz rugs are hard to find. A real old Tabriz similar to the Kermanshah in color but of more definite design is sometimes sold as low as $25, but it is then never more than three feet in length.

Next to the Kermanshah, the Saruk is the finest modern rug. The colors are stronger than the Kermanshah or Tabriz, and rich reds and deep blues predominate. Floral designs are often woven against a dark blue ground and tones of ivory relieve the heaviness of color. Floral designs in combination with medallions and odd geometric figures mark a Saruk unmistakably. This rug comes in a good many sizes from one three feet by five, which is priced at $35, to one twelve feet by twenty at prices in three figures. A fine Saruk, four feet by seven, can be bought for $45. It is well to note when purchasing Saruks that the large ones are better suited to rooms that are considerably longer than they are wide, as these rugs are seldom square.

THE INEXPENSIVE MOSUL

Mosul rugs are among the most inexpensive. They are also of Persian origin, although their name is taken from the Turkish town through which they reach the market. Mosuls are very durable, but they are heavy and coarse and dark in color. The warp and weft are of wool without the intermixture of cotton or jute. The ground of this rug is covered with an allover pattern which often introduces a conventionalized palm-leaf design. A size five feet by six may be bought as low as $18.50. The cheapness is accounted for by the coarse wool employed, and as there are consequently fewer knots to the inch, there is less need for skilled labor in the making. It is somewhat difficult to recognize a Mosul by its pattern because borders and motifs have been borrowed somewhat recklessly from other makes. Textures and patterns may be crude, but the colors are sure to be deep and warm. Mosuls are made in many sizes and shapes—squares, oblongs, and runners. Hall runners, which are usually three feet six inches wide and nine or twelve feet long, range in price from $22.50 to $45. The Mosul and Shiraz saddle bags, by the way, are known the world over. The Shiraz bags are considered the best made. They cost from $8.50 to $25.

The Bokhara rug, often known as the royal Bokhara because it was originally used by royalty only, is the most easily recognized of all the Eastern carpets; the elongated octagonals are too familiar to need comment. The pattern of this rug has been copied more successfully in domestic rugs than any other. It is of fine, strong wool, and its durability is proverbial. The ground color is a rich red, and the design blue and white with a touch of orange. An excellent rug of this kind, three feet by four, may be bought for $15.

The Daghestans were the first oriental rugs to come in quantities to this country. In the district bordering on the Caspian Sea, the weavers are doing their work to-day in much the same manner that their ancestors did it many centuries ago, though to a great extent trade conditions have made them a commercial rather than an art product.

SEEK OUT THE HONEST DEALER

In purchasing a Daghestan it is especially necessary to consult a reliable dealer who knows his rugs as a shoemaker does his last. The inferior Shirvan, because of a resemblance in pattern and color to the Daghestan, is often palmed off by dishonest dealers for a real Daghestan. The Daghestans are usually square, and are made in sizes from three feet to four feet six inches; they sell for from $15 to $35. A few oblong rugs of this kind appear now and then, and they may sometimes be picked up for as little as $12.50. Shirvans, which are also square, can be bought as low as $10.

The head of one of the largest rug shops in New York said recently, "In buying oriental rugs, spend as much money as you can afford, and economize on things that will last fewer years. A rug of standard color and weave is worth the price paid for it for years to come, and very often the value increases with time, for most eastern rugs grow softer and more glossy with use."

AN INTERESTING AND AUTHENTIC ANTIQUE SETTEE

To the Messrs. Sloane, New York

Dear Sirs:

I beg to state that the settee covered with needlework illustrated in my work on Old English Furniture, Fig. 60, Age of Walnut and sold by me to you, was purchased by me from Sir George Donaldson and with the exception of some of the toes, which in all of this walnut furniture have to be renewed owing to worms, is quite untouched and utterly genuine. I date it 1675, or within 5 years either way. A most beautiful and remarkable settee.

Yours faithfully,
Percy Macquoid,
Author of History of English Furniture.

Among important pieces of Antique Furniture offered for sale in our Division of Furniture and Decorations is the Settee illustrated above, to which Mr. Percy Macquoid refers in his History of English Furniture, Vol. II., page 65: "Fig. 60 is a long seat of stool form made to match the tall, cane-backed chairs of 1670 and originally cane-seated to carry a squab; in this instance the seat has been re-upholstered in needlework of the time."

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OPERA PROMISES *for the* NEW YEAR

(*Continued from page 46*)

Far more pretentious is the scheme laid out by the Philadelphia - Chicago institution for operas not yet heard in America. It might be profitably imitated by those New York gentlemen who proclaim their grand opera "the best on earth." Barnum said the same thing about his circus, sometimes with truth, occasionally the reverse.

Irene Scharrer, a new European pianist who makes her American début this season

ANDREAS DIPPEL'S NEW OPERAS

Whatever Mr. Dippel may or may not have done—and it must be admitted that he has given us some rather ordinary opera—we cannot evade the facts pertaining to new operas for 1912-13 which he declares will be given.

In the French language he promises "Noël," by Baron Frederic d'Erlanger, and "Le Ranz des Vaches" (Kuhreigen), by Dr. Wilhelm Kienzl. The unheard Italian operas are "Conchita," from the pen of Riccardo Zandonai; "Cassandra," composed by Vittorria Gnecchi; "I Dispettosi Amanti," written by Attilio Pachi, and Dr. Ludwig Rochlitzer's "Marietta." The work which has been anticipated for some time, and which will undoubtedly be produced before spring, is Carl Goldmark's "The Cricket on the Hearth." This opera will be sung in English—one more step on the road to English grand opera.

"I Quattri Rusteghi" (The Four Rustics), by Ermanno Wolf-Ferrari; Mascagni's "Ysobel," which Messrs. Liebler & Company endeavored to give here two seasons ago in spite of the composer, and "Colonel Chabert," by Walter von Waltershausen, are available for presentation—providing the Philadelphia-Chicago Company has time to present them after finishing with its regular novelty schedule—most unlikely at the time of present writing.

So much for the opera of our present musical season.

CONCERTS AND THEIR STARS

Turning to the concerts and concert artists, we behold them in quantity quite sufficient for every need. The individuals—at least, those whose names have a box-office value—who are to make music for the benefit of numerous audiences, are nearly all old-time favorites. Those whom we have never heard come to us waving aloft documentary evidence alleged to establish their pre-eminence.

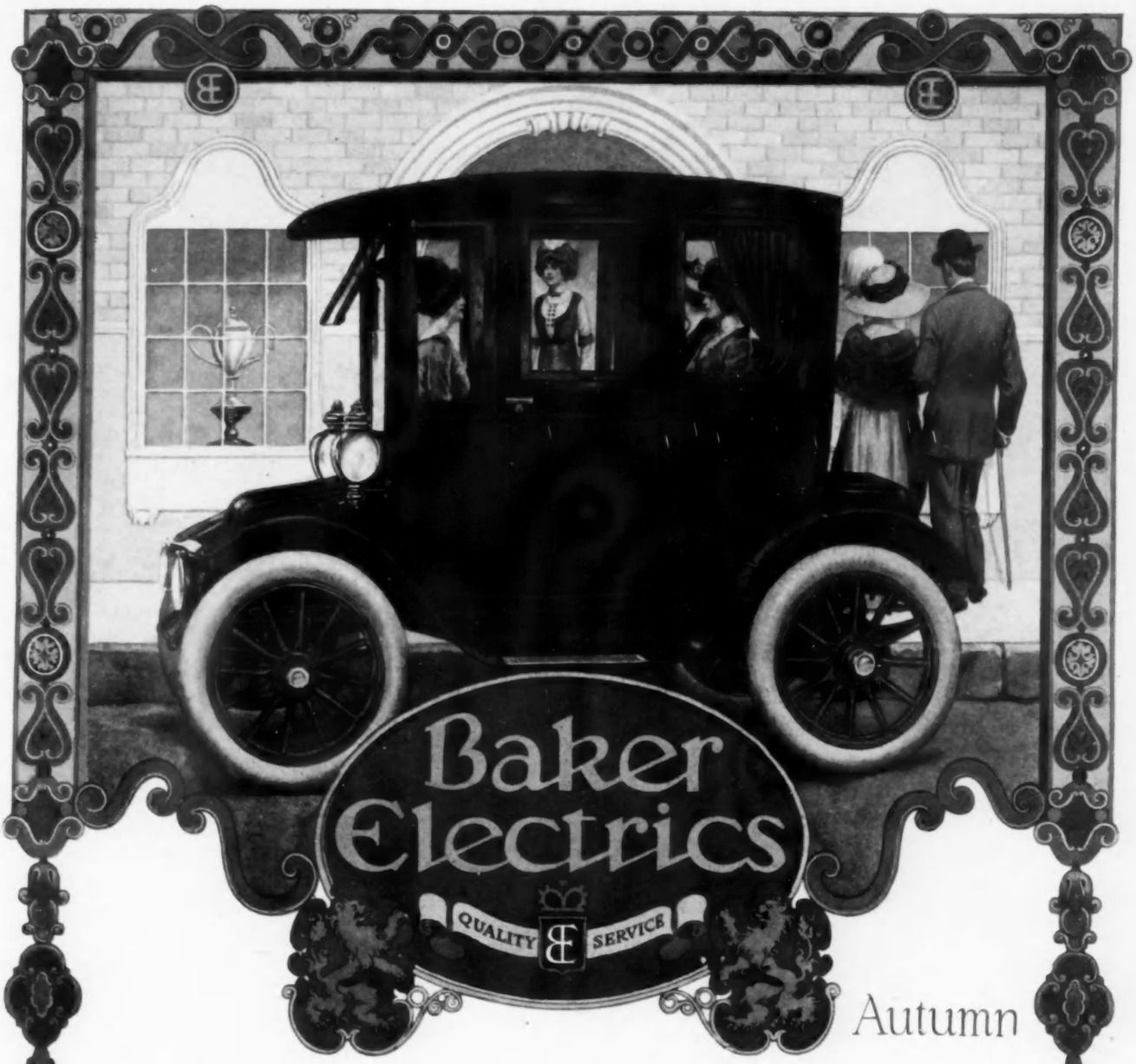
Conspicuous in the front rank of concert stars are Mme. Marcella Sembrich, who returns, after a year abroad, for a tour to be devoted exclusively to concertizing (opera managers please take notice). Then there is Eugene Ysaye, the Belgian violinist with the wondrous tone. Those who haven't heard M. Ysaye since he was in America five years ago will welcome his return, and those who have never heard him have something to live for.

The pianist whose work is likely to arouse the liveliest discussion during the next few months is Leopold Godowsky, for some time a resident of Chicago, but in late years an inhabitant of Berlin. Mr. Godowsky is physically a small man; he is mild mannered and retiring. But when he seats himself at the keyboard of a piano his physical qualities sink into insignificance, and he shows his extraordinary accomplishments in a technical way.

In the western metropolis Mr. Godowsky is remembered for his love of assiduous practice. The newspapers of that city printed some amusing stories of the little pianist's persistency. He had a habit—said to be irritating to even non-sensitive nerves—of playing one

(*Continued on page 82*)

Ysaye, the Belgian violinist, who returns to America this season after an absence of five years



Autumn

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IMAGINE the most beautiful lines created by classic art built into being by the most exquisite craftsmanship known in modern automobile manufacture! Then you have a faint conception of the surpassing luxury, the beauty, comfort, richness and dignity of the Baker Electric Coupé.

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On both interior and exterior have been lavished all the refinements of convenience and appointment demanded by so beautiful a car. This new model is built in two types—one with the control and steering levers operated from the rear seat, the other having wheel steer with controlling lever attached operated from left front seat.

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Baker Electrics

QUALITY SERVICE

Winter

THE individuality and distinctiveness of the Baker Coupé are also notably exemplified in the Baker Brougham, pictured above. Aside from its stately elegance and luxury, its ample power and flexibility of control have established a standard of utility heretofore thought unattainable in an electric of the more commodious type.

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THE BAKER MOTOR VEHICLE COMPANY, CLEVELAND, OHIO

Builders also of Baker Electric Trucks

Spring

DO not associate with the Baker your ideas on ordinary electric vehicles. The Baker is a genuine *automobile,* electrically driven—capable of any reasonable distance or speed requirement, equal to any grade, road or weather condition, and always ready for the most exacting service.

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Such superiorities as these give Baker users a real *advantage* over operators of the average electric; combined with the infinite care reflected in every detail of design, finish and appointment, they explain why the Baker today leads in number of cars sold.

THE BAKER MOTOR VEHICLE COMPANY, CLEVELAND, OHIO

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Baker Electrics

QUALITY SERVICE

Summer

THE BAKER VICTORIA
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Washington, 1140 Connecticut Av
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Sacramento, 1217 Seventh Street
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Dallas, Texas, 1517 Elm Street
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Spokane, 818 4th Avenue
Denver, 1542 Broadway
Springfield, Mo., 214 N. Jefferson St
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Memphis, 185 Memphis Street
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POHLSON'S GIFT SHOP, Main Street, Pawtucket, R. I.

EVERY ACTOR HIS DUE

(*Continued from page* 50)

Back in "The Great Divide," where none was incompetent, and Henry Miller and Miss Anglin, the stars, were splendid, the work of that capital actress, Laura Hope Crews, stood out brilliantly. She played Polly with such grace, humor, and polished neatness, that her every appearance was hailed with delight. She has been playing secondary rôles for a long time, with the technical equipment of a star. It is really time she had a full play for herself.

Surely none of us who saw "The Blue Bird" will forget Cecil Yapp's Cat, so feline, so sly, so lithe, so revengeful, nor poor Jacob Wendell's Dog, which was exactly the opposite. The rest of the players, good as they were, but carried the story. These two enjoyed independent existences, and still live independently in our memory. Similarly, in "The Million," a farce now touring the country, the acting of Taylor Holmes stands out, not because his part is more important, nor because he is so very much funnier than the rest, but because he has a real method of his own, a real acting style, which is a whole level above the ordinary technique of farce. Just so the work of Alan Pollock stood out in "Seven Days" and "What the Doctor Ordered."

THE STARS IN THEIR COURSES FIGHT

Other performances in more or less minor rôles which we shall not soon forget include Russ Whytal's as the old, sweet-hearted judge in "The Witching Hour," and John Findlay's as the old waiter in "You Never Can Tell." It is worth while noting that both these men are ripe in years and experience, and were able to give memorable performances of these parts because they had the fullness of technique and mellowness of method to grasp their opportunities. The same might be said of the superb performance by Louis Calvert of the Evangelical husband in "Don" at the New Theatre, or the eldest brother in Pinero's "The Thunderbolt."

But when we speak of performances of minor parts at the New Theatre, now no more, or at Mr. Ames's Little Theatre, we must bear in mind that here we are concerned with a repertoire company in which every player is supposed to be good, and in which some exceptional players will always, in the nature of things, be playing small parts. There should be no surprise in such cases. The surprising thing really is that we have so few repertoire companies, for the delight of seeing good acting, really vital and distinguished acting, in all the parts of a play, is one of the finest pleasures of the theatre. Nine-tenths of our female stars don't want any other woman acting well in their companies, and nine-tenths of the managers are glad enough not to pay for good acting when they can help it. So we, the public, suffer—and make no fuss. Mr. Ames at his Little Theatre is doing a fine work in showing us little parts finely acted, just as the New Theatre tried to. May his work bear ample fruit. There is no more excuse, artistically, for a production in which the minor rôles are poorly acted than for an orchestra in which the second violins are out of tune, and the trombones wobbly.

OPERA PROMISES *for the* NEW YEAR

(*Continued from page* 80)

musical phrase over and over again for a matter of four or five hours. And although the aid of the authorities was invoked, threats of violence proved of no use, and Mr. Godowsky pursued his way unmolested.

Another pianist, who is well spoken of abroad and who expects to receive an American endorsement in 1912-13, is Miss Irene Scharrer. She is barely out of her 'teens, is said to be beautiful and to possess that much to be desired attribute—personality.

Gottfried Galston, whose pianistic prowess has been exhibited to the reported satisfaction of English, French, and Russian audiences, will join the procession of foreigners who are making first professional visits to this side of the Atlantic. So, too, will Miss Germaine Schnitzer, a young woman with pianistic skill, who played here several seasons ago.

OPERA SINGERS IN CONCERT

Now come the singers. Artistically first among those not recently heard in the United States and Canada is Mr. Georg Henschel, once conductor—the first conductor—of the Boston Symphony Orchestra, but now a concert soloist and teacher. Mr. Henschel's voice—a baritone—is not a marvelous instrument nor, at this day, is it likely to be at its best. As a teacher, Mr. Henschel's mastery of musical interpretation has won for him an international reputation. However, in either capacity his art is always welcome.

Leon Rains, an American basso who has had a career in the German opera houses, has planned a tour of the country in which he formerly made his home. Miss Minnie Tracy, a soprano well known to music lovers in the United States, is returning after an extended absence on the other side.

As in former years, the concert singing contingent consists chiefly in a few of the popular stars who either are of the reigning grand opera companies or formerly were. Pre-eminent among them is Mme. Schumann-Heink. Some of the others are Mmes. Gadski, Fremstad, Homer, Garden, Nordica, Gluck, and Nielsen, Miss Felice Lyne, and Messrs. Bonci, Martin, Clément, Griswold, Whitehill, Bispham, McCormack, and Harrold.

Mischa Elman is coming back. He played in Europe all last season. Efrem Zimbalist and Fritz Kreisler also return. Miss Maud Powell, the representative feminine violinist of our country, will have her share of concert work. These four, and M. Ysaye, stand materially in front of practically all their competitors of the season.

It should be a satisfactory season in all the musical branches. One cannot forecast with unerring precision, but the signs this season are certainly hopeful. If they fully materialize none will have serious fault to find. Judging by advance programs, unusual breadth characterizes the music selected for performance. It includes a representation of the musical viewpoints of the world.

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Your store cannot sell such fresh, fine-flavored candy as this

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NEXT YEAR'S AUTOMOBILE

THE year 1913 might well be called a "more so year." General appearance and design are much the same as last year—only "more so." The deep, rich upholstery is deeper and richer; the long, straight lines are longer; and the number of six-cylinders, self-starters, and electric lights has increased two-fold. And this improved appearance, added luxury, and simplicity of operation have not been at the expense of the reliability of the mechanical parts. These, too, have undergone improvements and refinements that are in keeping with the rapid progress of the last few years in the art of motor car building.

For the coming season, there will be no radical changes. The motor car has reached such a state of perfection and standardization that startling innovations are no longer "sprung." In the days when the single-cylinder motor formed the only type of power plant in general use, the manufacturer of the four-cylinder engine could open the eyes of the motoring world. The manufacturer who first brought the motor from under the seat—where it had rested for several years in the generally-accepted design of automobiles—and placed it forward under the bonnet where it was easily accessible, was the pioneer in an innovation that every manufacturer in the country has been forced to follow. But this day is over, and the present season finds only refinements, modifications, the general adoption of that which has proved good, and the elimination of those features which have proved unreliable.

So far as the general appearance and body design of the 1913 car is concerned, many new refinements will be found. The long, low, straight-line effect has been emphasized, curves have given place to angles, and the outside of the body of the car has been kept "smooth" and free from projections such as handles, hinges, and the like. Tool boxes, battery boxes, gas tanks, and spare tires are now carried either under the floor boards of the car or at the rear, and the running boards are thus left free from the objectionable impedimenta of former years.

Self-starters, which were given a thorough "try-out" on forty or fifty makes of machines last year, have established themselves so firmly among the necessities of modern motor car operation that they will be found as regular equipment on fully three-fourths of the 1913 automobiles; and those makers who have not included such a device in the original purchase price of a car have arranged to furnish a reliable self-starter at from $20 to $100 additional. The same conditions prevail in regard to electric lights, but to a less extent. Practically every car provided with an electric self-starter is furnished with electric exterior and interior lights. Some of those cars using the other forms of self-starters, such as the gas, compressed air, or the mechanical, are provided with apparatus for supplying electric current to two or three of the outside lights.

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FOR the woman who motors, nothing is more complete and luxurious of its kind than the neat little box, shown in the illustration at the bottom of the page. This contains in compact form all the accessories of the toilet that refresh or beautify. It is made of black leather lined with tan leather and closes with lock and key. There are secure compartments for every jar and bottle so that they do not rattle nor spill, and it may be easily carried by a handle.

The contents, imported from a famous French house, include a beauty cream to take away the disagreeable parched feeling which comes after hours of travel. The purpose of one excellent lotion is to wipe away the cream, and after this is done, the application of a milky substance from another bottle leaves the skin soft and velvety. There is also a wrinkle cream for massaging the corners of the eyes, which are apt to be drawn and tired after a long run, and a liquid rouge of delicate tint. A soap made from the cream of fresh milk is included, and also a powder of fine and impalpable quality, which comes in several tones. In a lower compartment are tucked away little balls of absorbent cotton, each tied with baby ribbon which makes a handle.

A soothing lotion for the eyes completes the equipment. This relieves the strain, and cleanses the eyes of particles of dust, which irritate after rushing against the wind for any length of time. Application is made easy by the use of an eye cup. Price complete, $25.

A dainty assortment of traveling belongings comprising every necessity for smartening up at the end of a motoring trip, is contained in a flexible morocco case. This is lined with moire of the same color and the attractive fittings are of fine French gilt in a new etched design of stripes. The list of conveniences includes a hair pin holder, a cologne bottle, a powder book, a convex mirror, a brush and comb, a manicure set, a powder box, scissors, and a knife. This is priced at $12.

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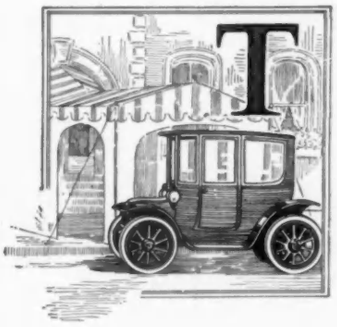

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For men—made in tan or black leathers. Stout soles and low heels. The last is constructed with comfort as its principal asset. The individual style in this shoe is produced by high-class workmanship.

Illustrated price list ***"A Package of Shoes"*** *with book of instructions and measurement blank mailed on request*

Broadway at 25th Street, New York

S O C I E T Y

Died

NEW YORK

Joline.—On October 15th, Adrian Hoffman Joline.

PHILADELPHIA

Hanscom.—On October 1st, Rear-Admiral John Forsyth Hanscom.

Engaged

NEW YORK

Abbey-Pendergast.—Miss Margaret Abbey, of Oldfield Manor, Setauket, L. I., to Mr. Marie Jerome Pendergast.

Curtis-Park.—Miss Helen Curtis, daughter of Mrs. Edwin S. Curtis, to Mr. Halford Woodward Park.

Donner-von Kaas.—Miss Ilse Donner, daughter of the late J. O. Donner, of New York, and the present Countess Seckendorff, formerly of Washington, D. C., to Herr Friedrich Wilhelm Causen von Kaas, of the Imperial German Navy.

Graham-Williams.—Miss Marion H. Graham, daughter of Mr. and Mrs. George S. Graham, to Mr. Harry Palmerston Williams, son of Mr. and Mrs. Frank B. Williams, of New Orleans, La.

Henry-Graham.—Miss Frances W. Henry, daughter of Mr. and Mrs. Howard H. Henry, to Mr. Harvey Graham, son of Mrs. Hubert Vos.

Smith-Day.—Miss Madeleine H. Smith, daughter of Mr. and Mrs. R. A. C. Smith, to Mr. Irving William Day.

Smith-Carroll.—Miss Dorothy G. Smith, daughter of Mr. and Mrs. Abel I. Smith, to Mr. Ralph C. Carroll.

BOSTON

Peabody-de Zogheb.—Mrs. Elizabeth Copley Peabody, daughter of General Casper Crowninshield, of Boston, to Comte Michel Antoine de Zogheb, of Paris, France.

Stanwood-Karsner.—Miss Audrey Stanwood, daughter of Mrs. Eben Caldwell Stanwood, to Dr. Howard T. Karsner.

Zerrahn-Bradley.—Miss Constance Zerrahn, daughter of Mr. and Mrs. Frank E. Zerrahn, of Milton, Mass., to Mr. Charles Burnet Bradley, of Morristown, N. J.

CHICAGO

Du Mas-Aldis.—Mlle. Marie Madeline du Mas, daughter of the Comte Gaston du Mas, of Paris, France, to Mr. Owen Franklin Aldis, of Chicago and Washington, D. C.

Keep-Hutchins.—Miss Margaret Keep, daughter of Mr. and Mrs. Chauncey Keep, to Mr. James Hutchins, Jr., son of Mr. and Mrs. James Hutchins, of Kenwood.

MINNEAPOLIS

Dunsmoor-McCartney.—Miss Marjorie Dunsmoor, daughter of Dr. Frederick A. Dunsmoor, to Mr. Frederick McCartney, son of Mr. and Mrs. W. F. McCartney, of Denver, Col.

PHILADELPHIA

Ashurst-Richards.—Miss E. Maud Ashurst to Mr. Howard Richards, Jr., son of Mr. and Mrs. Howard Richards, of New York.

Frishmuth-Value.—Miss Clarice Frances Frishmuth, daughter of Mr. and Mrs. John C. W. Frishmuth, of Riverton, N. J., to Mr. Beverly Marsh Value, son of Mr. Beverly Reid Value, of Elizabeth, N. J.

McCready-Potter.—Miss Gertrude McCready, daughter of the late William Rhodes McCready, of New York, to Mr. William Woodburn Potter, son of the late Colonel Harry C. Potter.

Page-Potter.—Miss Edith Page, daughter of Mr. and Mrs. Joseph F. Page, Jr., to Mr. Henry C. Potter, son of the late Colonel Harry C. Potter.

PROVIDENCE

Wall-Read.—Miss Constance Wall, daughter of Mr. and Mrs. A. Tingley Wall, to Mr. Frederic B. Read, son of Mr. and Mrs. Charles O. Read, of Pawtucket, R. I.

ST. PAUL

Archer-Hardenbergh.—Miss Lou Ella Archer, daughter of Mr. and Mrs. George Alfred Archer, to Mr. George S. Hardenbergh, son of Mr. and Mrs. William Adams Hardenbergh.

SAVANNAH

Ewing-Watson.—Miss Eleanor Ewing, daughter of Major and Mrs. Charles Beverly Ewing, to Lieutenant Henry Lee Watson, First Cavalry, U. S. A.

WASHINGTON

Bayne-Castle.—Miss Harriet Addison Bayne, daughter of Mrs. John W. Bayne, to Lieutenant Guy Wilkinson Stuart Castle, U. S. N.

Merriam-Curtis.—Miss Laura B. Merriam, daughter of Mr. William R. Merriam, to Mr. James Freeman Curtis, of Boston, Assistant Secretary of the Treasury.

Weddings

NEW YORK

Baker-Harvey.—On November 14th, at St. James's Church, Mr. David S. Baker, of Providence, R. I., and Miss Dorothy Harvey, daughter of Mr. Ashton Harvey.

Burke-DeLong.—On November 14th, at the Church of the Heavenly Rest, Mr. Frank Gains Burke and Miss Janet Waring DeLong, daughter of Mr. and Mrs. Joseph J. DeLong.

Elling-Clinedinst.—On October 26th, at the country home of the bride's parents, The Orchards, Pawling, N. Y., Mr. Harrison Elling, of Boston, and Miss Josephine H. Clinedinst, daughter of Mr. and Mrs. Benjamin West Clinedinst.

Hollister-Knowlton.—On November 14th, in the chapel of St. Bartholomew's Church, Mr. Buell Hollister and Miss Louise R. Knowlton, daughter of Mrs. Danford Henry Knowlton.

Moore-Page-Brown.—On October 30th, at the new Spanish Catholic Church of Nuestra Senora de la Esperanza, Mr. Austin Percy Moore, of San Francisco, Cal., and Miss Katrina Page-Brown, daughter of Mrs. Arthur Page-Brown, and granddaughter of Judge Roger A. Pryor.

Sears-Cameron.—On October 24th, at Clifton Berley, Rosebank, S. I., Mr. Judah Sears and Miss Catherine Cameron, daughter of the late Sir Roderick Cameron.

(*Continued on page* 88)

WHITE TOWN CARS

Built Particularly For Women

THE White Forty Coupe is the pioneer woman's gasoline car. To the woman who drives, it offers the touring radius and flexible speed of the gasoline roadster, combined with the comfort, safety, and ease of operation of the electric brougham.

The left-side drive admits of easy access to the driving wheel from the curb. The White Electrical Starter, positive under all conditions, not only is operated by one simple motion from the seat, but also renders impossible the inconvenience of the engine being accidentally stalled. The lighting of the car, electric throughout, is likewise controlled from the driving seat.

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Trucks and Taxicabs.

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LA VALSE

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"La Valse" should achieve even wider fame than its well-known predecessor, Parfum "Chaminade" so exquisite and satisfying is its fragrance, and so indefinably beautiful is it in its complex modernity, its elusive intensity and its delicate and subtle suggestiveness.

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"LA VALSE" BATH SALTS - -	$1.25, $3.30, $7.50
"LA VALSE" COMPLEXION POWDER - -	$1.30
"LA VALSE" BATH SOAP BOWLS -	$5.00, $7.50, $8.25
"LA VALSE" TOILET WATER - - - -	$2.00

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Between 5th and 6th Aves.
New York

A particularly charming Blue Fox Muff and Stole, also made in various Furs, Lynx, etc.

S O C I E T Y

(*Continued from page* 86)

AUGUSTA

Battey-Dugas.—On October 5th, at St. Patrick's Church, Dr. William Whatley Battey, Jr., and Miss Virginia Conant Dugas.

BALTIMORE

Harrison-Jones.—On October 19th, Mr. Hartman K. Harrison, son of the late Mr. and Mrs. Charles Kuhn Harrison, and Miss Katherine Barton Jones, daughter of Mr. and Mrs. T. Barton Jones.

Lawrence-Cary.—On October 16th, Mr. William Hamilton Lawrence, of Manila, P. I., and Miss Frances Daniel Cary, daughter of Mr. John B. Cary.

Randall-Dickey.—On October 5th, at St. David's Protestant Episcopal Church, Roland Park, Mr. Irving Randall, of Chicago, and Miss Elizabeth Lee Dickey, daughter of Mr. and Mrs. Charles Dickey.

BOSTON

Pierce-Eliot.—On October 19th, at the home of the bride's grandfather, Mr. Roger Pierce and Miss Ruth Eliot, daughter of Mrs. Charles Eliot and granddaughter of Dr. and Mrs. Charles W. Eliot.

Weld-Saltonstall.—On November 2nd, at the country home of the bride's parents, Mr. Philip Weld and Miss Katherine Saltonstall, daughter of Mr. and Mrs. Philip L. Saltonstall.

CHICAGO

Basting-Ashum.—On October 26th, at St. Paul's Episcopal Church, Mr. Louis Oswald Basting and Miss Maud Ashum, niece of Mr. and Mrs. Walter Fitch.

Benedict-Murphy.—On November 5th, Mr. Julius Thompson Benedict, son of Mr. and Mrs. Harry Benedict, and Miss Cecile Murphy, daughter of Dr. and Mrs. John B. Murphy.

MINNEAPOLIS

Atwood-Moore.—On October 16th, at the summer home of the bride's parents, Moorelands, Minnetonka Beach, Lake Minnetonka, Mr. Eben Atwood and Miss Edith Moore, daughter of Mr. and Mrs. Henry L. Moore.

Brooks-Lamb.—On November 9th, at St. Mark's Episcopal Church, Mr. Springer H. Brooks, of Chicago, and Miss Louise Lamb, daughter of Mr. and Mrs. Chauncey R. Lamb.

PHILADELPHIA

Craighead-Wayland.—On November 2nd, at the Church of Our Redeemer, Bryn Mawr, Mr. Magruder Craighead, son of Mr. and Mrs. Frank W. Craighead, and Miss Cicely Wayland, daughter of Mrs. Francis L. Wayland.

Dallam-Forbes.—On October 5th, Mr. John Law Dallam and Miss Elizabeth Fitz-Gerald Forbes, daughter of the late Dr. and Mrs. William S. Forbes.

Van Vechten-Townsend.—On October 12th, at the Church of Our Redeemer, Bryn Mawr, Mr. Arthur Livingston Van Vechten and Miss Rieta Troth Townsend, daughter of Mrs. Henry Troth Townsend.

Vauclain-Elliot.—On October 15th, in St. James's Church, Mr. Jacques L. Vauclain, son of Mr. and Mrs. Samuel M. Vauclain, and Miss Myra Elliott, daughter of Mrs. William Baker Elliott.

PITTSBURGH

Hill-McCoy.—On October 17th, at the home of the bride's parents, Mr. Frederick Hill and Miss Anna Belle McCoy, daughter of Mr. and Mrs. George Laing McCoy.

PROVIDENCE

Darling-Preston.—On November 6th, at the Central Congregational Church, Mr. C. Coburn Darling and Miss Marion L. Preston, daughter of Mr. and Mrs. Walter Lane Preston.

RICHMOND

Crenshaw-Robbins.—On October 30th, in St. Paul's Church, Lieutenant Russell Sydnor Crenshaw, U. S. N., and Miss Polly Robbins, daughter of Mrs. William Todd Robbins.

Weddings to Come

NEW YORK

Atterbury-Miller.—On December 4th, Miss Isabel Atterbury, daughter of Mrs. Lewis B. Atterbury, to Mr. LeRoy Miller, son of Mr. and Mrs. Andrew Miller.

Gilbert-Renshaw.—On November 21st, at the country home of the bride's mother, Great Neck, L. I., Miss Lilla Gilbert, daughter of Mrs. H. Bramhall Gilbert, to Mr. Howard Price Renshaw.

CINCINNATI

Hoyos-Short.—On November 19th, in Holy Trinity Church, Sloane Street, London, England, Countess Camilla Hoyos, daughter of the late Count George Hoyos and Countess Hoyos, of Fuimi and Lower Austria, to Mr. Charles W. Short, Jr.

NEW ORLEANS

Legendre-Terrell.—On November 23rd, at the home of the bride's parents, Miss Anina Legendre, daughter of Mr. and Mrs. Emile Legendre, to Mr. Roy Terrell.

PHILADELPHIA

Dixon-Stroud.—On November 25th, at St. Peter's Church, Miss W. Boulton Dixon, niece of Mr. and Mrs. A. J. Dallas Dixon, to Mr. Morris W. Stroud, Jr.

SAVANNAH

DeRenne-Coerr.—On November 20th, in St. Bartholomew's Church, New York, Miss Audrey DeRenne, daughter of Mr. and Mrs. Wimberley J. DeRenne, to Dr. Frederick Coerr.

Hull-Magruder.—On November 22nd, at the home of the bride's parents, Miss Mary Blue Hull, daughter of Mr. and Mrs. Joseph Hull, to Lieutenant L. B. Magruder, C. A. C.

Woods-Dancy.—On November 27th, in the Independent Presbyterian Church, Miss Cecilia Woods, daughter of Mr. and Mrs. C. R. Woods, to Dr. William R. Dancy.

WASHINGTON

Boutell-Ladd.—On November 28th, at St. John's Episcopal Church, Miss Alice Gates Boutell, daughter of the American Minister to Switzerland and Mrs. Henry Sherman Boutell, to Mr. John W. Brooks Ladd, son of Mr. and Mrs. Babson J. S. Ladd, of Boston, Mass.

Débutante Receptions

Edey, Mrs. Frederick.—On November 14th, a reception at her home, 10 West Fifty-sixth St., for her daughter, Miss Julia Edey, her niece, Miss Pauline Clarkson, and Mr. Edey's ward, Miss Audrey Osborn.

Steele, Mrs. Charles.—On November 27th, at Sunridge Hall, Westbury, L. I., a dance for her daughter, Miss Nancy Steele.

Tappin, Mrs. Lindsley.—On November 26th, at her home, 165 East Seventy-first St., a tea for her daughter, Miss Elise Huntington Francke. On December 20th, Mrs. Tappin will give a dance at Sherry's.

Taylor, Mr. Howard.—On November 30th, at his home, 19 East Sixty-fourth St., a reception for his daughter, Miss Eleanor Taylor. On the four Fridays of December Mr. Taylor will also give a series of dances and dinners for his daughter.

Trevor, Mrs. Henry Graff.—On December 7th, at her home, 28 East Fifty-second St., a tea for her daughter, Miss Margaret Trevor. On December 20th, Mrs. Trevor will give a dance for her daughter.

Warren, Mrs. Charles Elliot.—On December 2nd, at her home, 326 West Eighty-ninth St., a reception for her daughter, Miss Susanne Elizabeth Warren.

Wright, Mrs. Eben.—On December 5th, at her home, 10 West Fifty-third St., a reception for her daughter, Miss Anna Wright.

Entertainments, Dances and Receptions

Chansons Crinolines.—On December 5th and 19th, at the Plaza, recitals in grand ballroom and luncheon in main restaurant.

Junior Cotillon.—On December 3rd, at Sherry's.

Wickes, Miss M. L.—On November 29th, December 26th, at the Plaza; reception, dances and supper.

Calendar of Sports

GOLF.

November 28.—Thanksgiving Day Handicap, Oakland Golf Club.

November 28.—18-hole handicap against Bogey and Kickers Handicap, Baltusrol Golf Club.

HORSE SHOWS.

November 16-23.—National Horse Show, New York.

November 27-28.—Milwaukee, Wis.

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This new style coiffure has become all the rage in Europe, because of its simplicity, yet artistic effect; it shows the head off to advantage and materially enhances the features.

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Wavy Bangs, as illustrated, made on special hairpins, in two pieces, can be worn parted to side or center. Price from..... **$2.00**

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There is a Redfern especially designed for every type of form, and wherever a Redfern is sold it is fitted by an expert corsetiere, who will select your particular model and adapt it to your figure.

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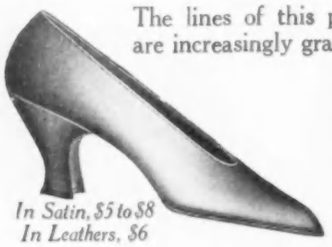
Andrew Alexander

Evening Slippers

As the season of opera and formal entertaining approaches, we are prepared with an uncommonly large stock of Evening Slippers and Accessories. The three styles, illustrated below, are types that will be seen at important functions this winter.



In Satin, $5 to $8
In Leathers, $6

The lines of this popular Opera Slipper are increasingly graceful this year. Satin is the preferred material and we have all the fashionable shades. The same model in Patent Calf, Gun Metal Calf, Bronze Kid, and White Kid.

In Black, White and Pink Satin, $8

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The dainty Spanish heel and flat forepart are features of the new Colonial Slipper which is having such a pronounced vogue. We carry this in Patent Leather, Gun Metal Calf, Light and Dark Grey Buckskin, White Kid, Bronze Kid, also Black Satin.

In Leathers and Black Satin, $8

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NEW YORK

M U S I C

Calendar

Nov. 9—Aft., Louis Persinger, Aeolian Hall. Boston Symphony Orchestra, Carnegie Hall.
Nov. 10—Aft., Symphony Society of New York, Aeolian Hall.
Eve., Nina Dimitrieff, Aeolian Hall.
Nov. 11—Eve., "Les Huguenots," première performance, Metropolitan Opera House.
Nov. 12—Aft., Efrem Zimbalist, Carnegie Hall.
Eve., Kneisel Quartette, Aeolian Hall.
Nov. 14—Eve., Philharmonic Society, Carnegie Hall.
Nov. 15—Aft., Philharmonic Society, Carnegie Hall. Symphony Society of New York, Aeolian Hall.
Nov. 17—Aft., Philharmonic Society, Carnegie Hall. Symphony Society of New York, Aeolian Hall.
Nov. 21—Eve., Russian Symphony Orchestra, Aeolian Hall. Philharmonic Society, Carnegie Hall.
Nov. 22—Aft., Symphony Society of New York, Aeolian Hall. Philharmonic Society, Carnegie Hall.
Nov. 23—Aft., Symphony Concert for Young People, Carnegie Hall.

MUSICAL EVENTS

THE Symphony Society of New York announces a series of eight Friday afternoon concerts from November 8th to March 14th, inclusive, and sixteen Sunday afternoon concerts from November 10th to March 16th. These will be given in the new Aeolian Hall, and, as usual, under the leadership of Mr. Walter Damrosch. "The Friday concerts will be devoted to programs arranged for the most advanced musical students and lovers of symphonic music," and a special feature will be explanatory lectures by Mr. Damrosch. In addition to the symphonic masterworks of the classics, some important novelties will be performed. One, *"Un Tableau Symphonique Thèbes,"* by Fanelli is the work of a French composer who for more than fifty years has lived the traditional life of a genius in obscurity and neglect. Only last year some Fanelli manuscripts were discovered, and his works, performed abroad, met with great success. Other novel features of the programs are, "A Page from Homer," by Rimsky-Korsakoff—the St. Cecilia Club, conducted by Victor Harris, will assist at the performance of this work; *Suite Enfantine, "Ma Mère Oye,"* by Ravel, and "A Fairy Tale," by Victor Kolar, who for years was a member of this orchestra. The symphonies to be given will include Beethoven's No. 7 and 8, Brahm's No. 3 and 4, Tschaikowsky's No. 4, and Schumann's Rhenish Symphony. November 17th is the date set for a Massenet Memorial Program, at which Edmond Clément, the distinguished French tenor, will be the soloist.

The selection of Clément for the Massenet program is especially fitting, since he was the friend and pupil of the late composer, and at his recital in Aeolian Hall on January 7th he will sing for the first time a group of songs written for him by Massenet. The day following his appearance with the New York Symphony Society, Clément will begin his engagement with the Chicago-Philadelphia Opera Company in a gala performance of "Mignon" with Frieda Hemple and Maggie Teyte. On November 25th he will appear at the première of the Boston Opera Company in "The Tales of Hoffman," and later will sing in "Louise," "Carmen," "Manon," and "The Barber of Seville." Besides the above engagements, Clément will sing with the Philharmonic Orchestra in two concerts, one to be given in Carnegie Hall in January, the other in Brooklyn some time during March.

CONCERTS RECENT AND TO COME

Albert Spalding, America's foremost violinist, gave his farewell recital on November 20th at Carnegie Hall, when the following program was rendered:

I

(a) Sonata in D.....Corelli
Grave. Allegro. Moderato.
Adagio. Allegro.
(b) Romance in G.....Beethoven
(c) Chaconne for Violin alone...Bach

II

(a) Le Poeme .....Chausson
(b) Introduction and Rondo Capriccioso .....Saint-Saens

III

(a) Scherzo Giocoso.
(b) Romance .....
(c) Musical Period in C sharp minor.
(d) Siciliano .....
(e) Caprice No. 24 of Paganini ..
} Albert Spalding

Elena Gerhardt, the celebrated singer of German *lieder*, has returned to America for a long tour. Her opening concert, which will be one of a series of ten given in conjunction with the Boston Symphony Orchestra, will take place in Providence on December 31st. Miss Gerhardt will remain in America until the middle of April. Many cities not previously included in her itinerary will be visited this year, among them, Buffalo, Montreal, Cincinnati and St. Louis.

Three of the four People's Symphony Concerts are yet to come, and will be given at Carnegie Hall on the afternoons of December 15th, March 23rd, and April 20th. The assisting soloists will be Maximilian Pilzer, John Barnes Wells, and Putnam Griswold.

Louis Persinger, the American violinist, has returned for his first concert tour in America and will give a recital in Aeolian Hall on November 9th.

(*Continued on page 92*)

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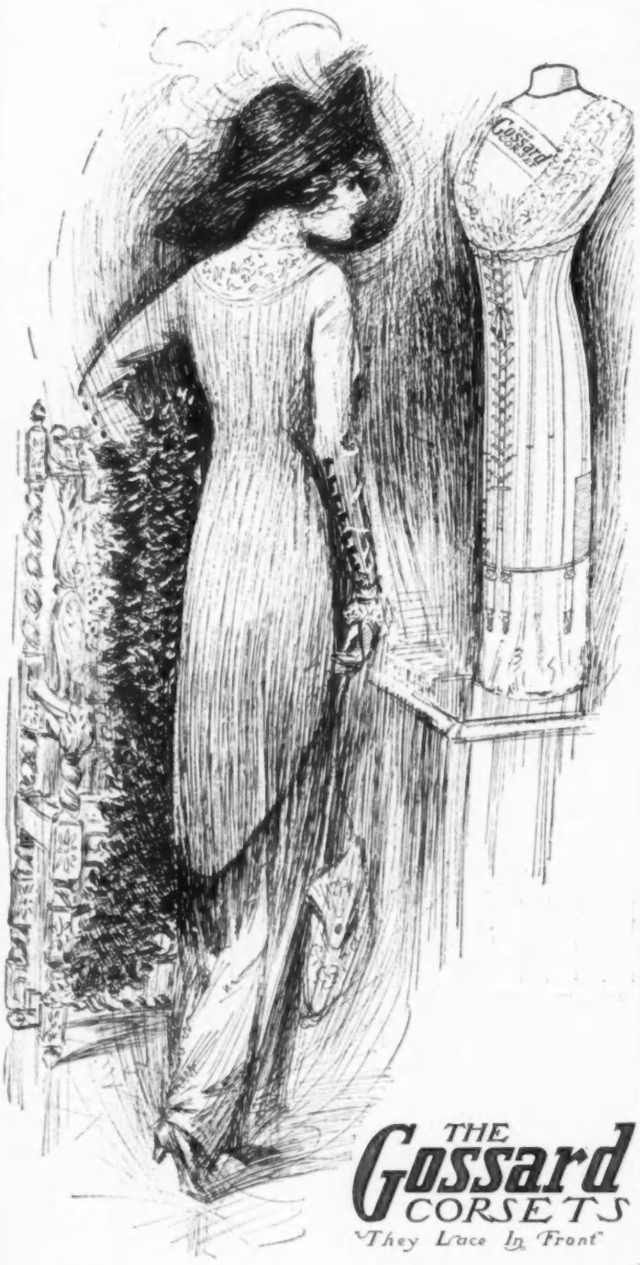

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The best corset shops all show the Gossard Corsets

THE H. W. GOSSARD COMPANY :: CHICAGO

M U S I C

(*Continued from page 90*)

The Volpe Symphony Society will inaugurate its ninth season with a concert at Carnegie Hall on November 26th. Concerts to follow are scheduled for January 7th, February 18th, and March 25th. Arthur Phillips, an American baritone from the London Opera House, and Clara Butt, the well-known English contralto, will make their American début with this orchestra.

WHAT THE PHILHARMONIC PROPOSES

The Philharmonic Society of New York, under the leadership of Joseph Stransky, will give its opening concert at Carnegie Hall on November 14th. This will be the first of a series of concerts comprising sixteen Thursday evenings, sixteen Friday evenings, and eight Sunday afternoons. An unusually long list of assisting artists is announced. The instrumentalists are Eugene Ysaye, Misha Elman, Efram Zimbalist, Henry Schmitt, Maud Powell, Louis Persinger, Bonarious Grimson, Leo Schulz, Leopoldt Godowsky, Max Pauer, Ernest Schelling, Rudolph Ganz, Josef Lhevinne, Germaine Schnitzer, Henri Leon Le Roy, and Xavier Reiter. Among the vocal soloists are Mmes. Schumann-Heink, Alda, and Tina Lerner. John McCormack, the Irish tenor, will make his first appearance this season with the Philharmonic, and Carl Jörn has been secured for a special Beethoven-Wagner-Liszt program. Reinhold von Warlich and Edmond Clément will also appear, and for the Ninth Symphony of Beethoven, which will be given during the season, the following quartette has been engaged: Florence Hinckle, Nevada Van der Veer, Reed Miller, and Frederick Weld.

Besides the New York dates, bookings of this orchestra include concerts to be given at Providence, Holyoke, Boston, New Haven, Baltimore, Washington, Richmond, Rochester, Syracuse, Toronto, Detroit, Cleveland, and Pittsburg; also a tour of twelve cities in New York and the Middle West.

November 7th marked the beginning of the Boston Symphony Orchestra's New York season, which consists of two series of five concerts each, to be given on Thursday evenings and Saturday afternoons. The Thursday dates are December 5th, January 9th, February 20th, March 20th; the Saturday dates are November 9th, December 7th, January 11th, February 22d, March 22d. Dr. Karl Muck, after an absence of two years, has resumed the direction of this orchestra, and, following an established custom, the exclusive services of several noted soloists have been engaged for the season. These are Mme. Matzenauer, Miss Geraldine Farrar, who will make but one appearance in concert this winter, and Fritz Kreisler.

THE PHILHARMONIC LEGACY

TEN dollars is a small sum—but a situation has arisen in which ten dollars will control the disposal of a million! The very remarkable announcement on page 8 will explain this situation.

This appeal has appeared previously in Vogue in the issue of May 15th, 1912. It received a hearty and generous response at that time, and is now repeated by The Philharmonic Society of New York for the benefit of those readers who may have overlooked it. It is not necessary to live in New York to avail yourself of this invitation to become a member of the Philharmonic Society, and to help the Society secure its legacy. Read page 8.

REDUCTIO AD ABSURDUM

(*Continued from page 19*)

month seeking what she may devour. And the great trouble is that no other woman takes her experience as a warning, so if the fasting fad keeps on, it will not need a nation of experts to tell us how to reduce the cost of living. The women who want to be thin will see to that. Leave it to them. Apples and dates and barley may go up in price as soon as they form a fashionable diet, but any man can provide for any wife when she requires only one of each a day. He won't save money, of course, for the cost of a specialist is greater than the cost of living.

All over this land of plenty, women who are trying the apple and barley, or the tea and toast, or the rice and date diet, are proudly exclaiming at every luncheon table, "I've lost ten pounds, my dear. See how loose my frock is." Yes, and they have lost their nerves and their smooth skin, and the life force. Their figures may look girlish, but their faces look haggish.

Then there is the piper who flutes a call to roll. Well, there's no harm in rolling, but, isn't it foolish? Think of a sensible woman getting down on the floor and rolling like a ship in a beam sea when she could take a five-mile walk in the country and get the same result. But walking doesn't appeal, don't you see? There's nothing new about it; no one could get a hearing who advocated walking. But to roll—well, there's a new thought. You bruise your knees and elbows, tangle your hair, lose your breath, and feel as sore as though you had ridden a hamstrung nag on a corduroy road, but you arise with a feeling of virtue.

Now these are only the cardinal ways of making a fool of yourself by reducing. There are many others. There is the banting system, the systems of taking three hot baths a day, doing the turkey trot for an hour morning and night, taking electric baths, pouring mineral salts into the blood, and drinking sour milk, for that Bulgarian bacillus is still a busy little germ.

Women are trying these singly, or playing various combinations which they hope will win in a swoop. If they fail, then they listen to a more dangerous piping than any of these, and take thyroid extracts which may reduce a few more vital things than flesh. And all in the name of fashion!

The designers of modern clothes are either a cause or an effect of all this. They claim to be the latter. But whosesoever the fault, women want to look like planked shads in the new costumes, and they go to any lengths to do it. It is an entrancing sight to the carping critic who likes nature's curves in moderation, to see the woeful face of the woman who finds that she is too thin to wear her thousand dollars' worth of new winter gowns. However, the next day she gleefully announces to her envious circle that she has sent them back to the dressmaker to have them hung on smaller linings.

And what next? What pipes the new piper in need of ducats? This: to continue the one apple a day diet, sleep only five hours, roll or turkey trot night and morning, and then, here's the new idea—just before retiring, lie under the porte cochère for fifteen minutes and have the chauffeur guide a small automobile with extra inflated tires lengthwise over the body.

BY SPECIAL APPOINTMENT TO ALL
ROYAL COURTS OF EUROPE

REDFERN

THE WORLD RENOWNED DRESSMAKER

INVITES INSPECTION OF THEIR
EXCLUSIVE MODELS

THE LEADING HOUSE FOR TROUSSEAUX

We wish to draw the attention of ladies to the fact that, while acknowledged to be pre-eminent in our particular business, our prices are of a moderate character.

3 East 48th Street

FALL STYLES

Established
Over 30 Years

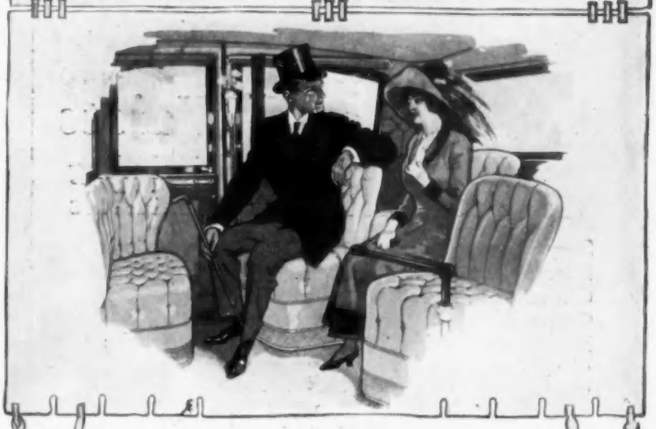
Hand Made

The Fall Boots reflect every nicety of most perfect hand work—plus the style features that mark another season's advancement.

Frank Brothers THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

THE SILENT
Waverley Electric

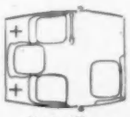


An Ornament To Every Social Occasion

The New Four Passenger Full View Ahead

Waverley Limousine-Four

Here is a four-passenger electric so novel in design and elegant in finish and appointment that it graces every social occasion, however elaborate.



Seat Plan
Patents Pending

That has four separate Pullman chairs, delightfully spacious and luxurious, instead of the usual forward and backward seats.

Three of these chairs face forward, the fourth is a "cozy corner" in front at the right.

Thus accommodating four grown people comfortably, without any crowding or crushing of handsome gowns and wraps and without obstructing the driver's view—who sits, as usual, in the left-hand rear seat, the pleasant and sociable position when driving alone or with one other person.

If you are carrying golf clubs or have some parcels or any other impedimenta, there is ample space to stow them away behind the two side chairs, completely out of the way, as shown by the crosses in the little seating diagram.

Waverley drop sill construction permits of a graceful, perfectly balanced body swung on full elliptic springs—the only springs which insure joltless, easy riding.

Control is so safe and so simple that it is only the movement of a hand on the lever.

More mileage than any day requires and more speed than you can use in city driving. Can go anywhere a gas car goes, is a splendid hill climber and always ready for steady service even in the wildest blizzard.

40 cells 11 plate Exide Hycap or Philadelphia M. V. Style or 13 plate Gould or Waverley M. V. Style batteries. Edison or Ironclad Exide extra.

Price complete $2900.

Write for the Silent Waverley Electric Year book, which describes and illustrates this superb car, together with the Waverley pleasure car line, the most complete made.

A de luxe production, valuable for its artistic beauty, it is free on request, as is also our Commercial Car catalog, showing models ranging from a light delivery wagon to a 5-ton truck. Address

THE WAVERLEY COMPANY
138 S. East, Indianapolis, Ind.

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Registered Trade Mark

Established Half a Century

Select Styles

Dresses and Waists

A very attractive collection, including the newest models and materials

Serge Dresses, $12.50, 16.50, 18.50.
Broadcloth Dresses, $22.50, 29.50, 35.00.
Charmeuse Dresses, $25.00, 35.00, 45.00.
Crepe Meteor Dresses, $29.50, 38.00, 48.00.
Misses' Evening Dresses & Dancing Frocks of Chiffon, Shadow Net, Charmeuse, Chiffon Cloth and Satin Messaline at $25.00, 32.50, 39.50.

Dress Waists

Embroidered Chiffon, $7.50, 10.50, 16.50.
Charmeuse and Crepe de Chine, $8.75, 10.50, to 22.50.
Irish Crochet, $25.00, 32.50, 45.00.

Tailored Waists

Irish Linen, $2.75, 3.50, 4.50.
Wash Silk, $4.75, 6.00, 7.50.
Messaline, $5.00, 6.00, 7.50.
Viyella Flannel, $5.00.
Scotch Madras, $3.50.
Emb'd Linen, $3.50.

Also Riding Shirts of Linen, Viyella Flannel and Peau de Crepe. *Mail Orders Receive Our Prompt Attention.*

James McCutcheon & Co.
5th Avenue & 34th Street New York

"Write to-day."

Write for a Sample of Woodbury's Facial Soap

We want everyone who has heard of this soap, who has always wanted to try it, to do so *now*. Let us send you a trial size cake, enough to last over a week. The feeling it gives your skin the first time you use it, is a promise of what the *steady use* of it will do.

The first effect of Woodbury's Facial Soap is to clear the skin of impurities. In using this sample, you can feel this action. This feeling is simply an indication of the beneficial and tonic action the soap is having on your skin.

Have you ever used a soap prepared by a skin specialist?

If not, you do not know how beneficial a soap can be. Every time you use this sample of Woodbury's, you can feel it stimulate your skin. The formula for Woodbury's was worked out by an authority on the skin and its needs. In this sample cake, you get the benefit of this formula, for which we paid $100,000. Write for your sample, use it and see for yourself why this soap is famous.

Begin now to get its benefits

For 4c we will send a sample cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. For 50c a copy of the Woodbury Book and samples of the Woodbury preparations. Write to-day to The Andrew Jergens Co., 2602 Spring Grove Avenue, Cincinnati, O.

Woodbury's Facial Soap

For sale by dealers everywhere

An harmonious arrangement and an absence of ostentation which put the guest at his ease

A COMFORTABLE GUEST ROOM

The Most Practical Evidence of Hospitality Is Comfort and Convenience in the Furnishings of the Guest Room

MANY a guest room is open to criticism for the air of affectation which its furnishings suggest. It is often too markedly "the best room," and its magnificence, often out of all proportion to the furnishing of the rest of the house, so discomfits the guest that he never feels at ease within its confines.

Furniture stores often call attention to certain "special sets for the guest room" that follow erratic styles intended to catch the fancy of the unwary. These sets are usually of imitation mahogany or of bird's eye maple, and though the prospective customer would not consider them for a moment for her own room, yet she is often easily lured to purchase them for the refined torture of her guests. Needless to say special "best sets" are to be avoided, as is anything in the way of decoration that suggests a pose.

A COMFORTABLE BED

There is nothing the visitor will so thoroughly appreciate, however full of sentiment he may be, as a good mattress and a comfortable bed; it is on these that most thought and money should be expended. If there is to be any economy it should be in the frame of the bed and not in its fittings. There is much choice among woods and metals for the bed, but from the viewpoint of sanitation, brass ones are to be preferred. If there is only one guest room it is wiser to have two single beds than one large bedstead, so that two guests may be accommodated. The room should not be fitted out too daintily, for even if the woman visitor is ecstatic over its prettiness, the man guest is sure to remain unmoved and unappreciative.

Besides the bed, this room should contain two or three easy chairs, a rocking chair, a slipper chair or bench, a bureau or dressing table, a chiffonier, a long mirror, a lounge, a night stand, and a trunk stand. A folding screen is sometimes useful and should be included if space will permit. A set for the dressing table should also be provided in case any articles have been omitted in packing. This need not be of silver; it is even, perhaps, in better taste to have one of a less unostentatious material. Either a substantial table or a writing desk with all conveniences should be provided.

NECESSARY FURNISHINGS

It is very important to have lights near the head of the bed, and a switch within arm's reach. Many people read in bed and so find such an arrangement of lights almost a necessity. The newspapers and a few books and magazines should also be provided. There is hardly enough space in the average guest room for many books and it is only a lucky chance when the visitor will care to read any of the books provided; so big bookcases can be omitted.

Different personal needs must be studied if the room is to be successful, but if the furniture is comfortable, the room sunny, and the color scheme harmonious, then half the battle is won. Ornaments should be used sparingly. One or two carefully chosen pictures are sufficient decoration. A copy of a landscape by Corot or Daubigny is generally pleasing, as is also one of Mauve's delightfully restful pictures of Holland. Portraits are rather out of place in the bedroom, and particularly in the guest room, for the features of one's ancestors are apt to seem a bit intrusive in the privacy and tranquillity of the boudoir.

Many people make museums of their spare bedrooms by furnishing them with various "finds" from antique shops. Valued old furniture is protected in this way from wear and tear, without being altogether in disuse. But the real question to be considered is the comfort of the guest. One quickly sees that a room treated in such a way must prove decoratively unsatisfactory and so unfit for the visitor.

Really the ideal arrangement is to provide the visitor with two rooms. A sleeping room and a dressing room with the latter, of course, should be connected a private bath.

So much of the pleasure of a visit depends upon household arrangements that too much care can hardly be expended upon the guest room.

Servette

THE IDEAL TABLE SERVANT

A GIFT THAT IS DIFFERENT, UNIQUE AND USEFUL

WITH THE UNUSUAL OPPORTUNITY OF A TEN DAYS' FREE TRIAL TO TEST ITS VALUE

THE popularity of Servette, The Ideal Table Waitress, and its enthusiastic endorsement by many happy users is a natural appreciation of the distinctive advantages possessed by Servette.

The New Jersey State Federation of Women's Clubs, at their Household Experimental Station, in solving the "Servant Problem," as related in the *Scientific American* by Mrs. Mary Pattison, adopted the revolving centerpiece.

Servette solves the servant problem perfectly. Revolves and passes everything on the table. Indispensable for the late luncheon or supper. Makes a most attractive appearance and gives perfect service at all times. The top is made of the finest French Plate Glass. The base, of classic design, is heavily nickel-plated and highly polished. Can be used in the parlor or den or on the side table at cards.

Endorsed by Good Housekeeping Institute, Serial No. 469; also Marion H. Neil, Phila. School of Cookery, Marshall P. Wilder, Madam Alla Nazimova, and many other prominent people.

As a gift Servette possesses many unusual advantages. It offers the opportunity to give something distinctive. An article of rich and attractive appearance at a nominal cost. Lasts a lifetime. Is in constant use every day, giving perfect service to the grateful owner.

To allow you an opportunity of testing the desirability of Servette as a gift, we will send you one

On Ten Days' Free Trial

You can demonstrate it in your own home. If it does not meet your expectations send it back at our expense.

The regular price of Servette is $15.00. To all sending $10.00, we will ship Servette prepaid in accordance with our guarantee. This offer is limited.

Guarantee—Try it ten days—if not satisfied, return it at our expense and we will refund your money. Send us the size of the dining table and we will send correct size Servette.

McGRAW MFG. CO., 26 South Street, McGraw, N. Y.

Club Cocktails

A BOTTLED DELIGHT

AFTER a morning's shopping nothing will recuperate you so much as one of the delicious CLUB COCKTAILS. They are the correct thing to offer your friends whenever they call. They are both a tonic and stimulant, and fill a distinctive place of their own. Easily served and appreciated by ladies and gentlemen alike. Buy some Manhattan and Martini, and ask your friends which they prefer. Of all dealers. Specify CLUB COCKTAILS.

G. F. Heublein & Bro.
Sole Proprietors
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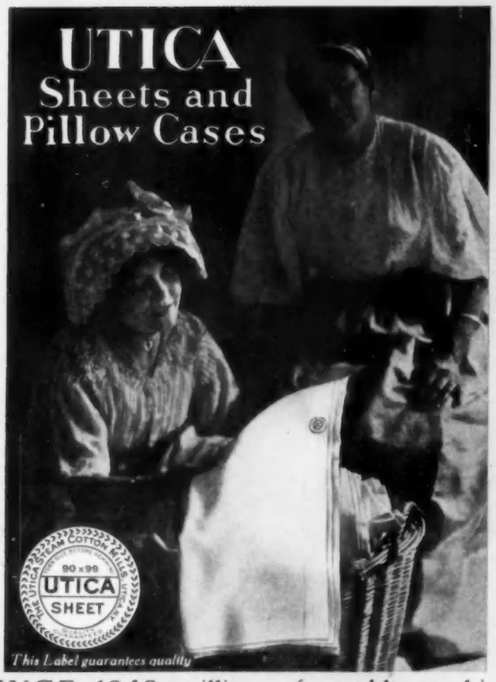
UTICA Sheets and Pillow Cases



This Label guarantees quality

SINCE 1848, millions of weekly washings have proved the uniform good quality and economy of Utica Sheets and Pillow Cases.

Laundered ready for use; plain and hemstitched.
All sizes. Sold by dry goods stores everywhere.

Utica Steam and Mohawk Valley Cotton Mills, Utica, N. Y.

Established 1848. Times change, but "Utica" remains a Standard

Coffee Lovers, Try

Porto Rico Coffee—delicious flavor and mild.

Guaranteed 100% Pure by the seal of the Porto Rico Association.

Call or send 4c postage for free Sample. Government of Porto Rico Exhibit, 569 Fifth Avenue, New York.

Porto Rico Coffee

For sale by

ACKER, MERRALL & CONDIT CO. All stores

CHARLES & CO. 44 East 43rd Street

H. HICKS & SON, 1179 Broadway

AARON WARD & SONS Newark, N. J.

and other large dealers

Every package bears Guaranty

Seal of Porto Rico Association.

It Isn't So—

¶ Most women think that it is for only a few to have good figures. ¶ This is not so. ¶ Practically every woman can have a good figure. ¶ It is all in getting the right make of Corsets. ¶ You have it in Madame Lyra Corsets, absolutely. ¶ I can guarantee you that. ¶ Obtain just the right model of Madame Lyra Corsets for your individual figure. ¶ Have it perfectly fitted to you, by all means, and the correctness of your style is assured.

Model 3662
(as illustrated)
Medium bust
Extra long hip
Extra long back

Coutil, white
18-30
$5.00

Special features, no stays over the hip bone.

Other New Models of

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CORSETS

$3.50 to $15.00

¶ If you cannot buy Madame Lyra Corsets in your town I will send you direct any Madame Lyra Corset you wish on receipt of the retail price, post prepaid. ¶ For any further information you may wish, write me personally at the address below.

Very cordially,

Madame Lyra

Style Book FREE

LYRA CORSET MAKERS
LYRA BUILDING DETROIT, MICHIGAN

NOBLESSE OBLIGE

Social, Ethical, and Educational Training Is the Broad Ideal of the East Side Settlement House

THE East Side Settlement House is to be congratulated upon its site, with its delightful view of the East River giving a constant panorama of river craft and the activities of the docks. Inside, the commodious, tastefully arranged rooms constitute a welcome change from the cramped surroundings of the tenement dwellers for whom the East Side House is maintained.

The work of this settlement as outlined by the head worker, Miss Trenholm, is broad and varied in character. The aim is to establish not only a neighborhood house to give advice and assistance, but a social center as well, where strangers and aliens of both sexes may come and create for themselves a place in the social life of the community. Trained representatives are sent out by the House to investigate the condition of the families under its care. These workers go to the assistance of those who are ill and who need to go to hospitals, they arrange for those who should be in charitable institutions, and on request of teachers, even visit the parents of their pupils with the object of bringing school and home into the proper relation. Nine hundred families, known as the Yorkville Community, are included in this comprehensive work.

THE DAY NURSERY

Women, as distinguished from girls, are helped in several ways. There is a woman's club which meets on Thursday evenings, and a nursery mother's club which assembles on Friday evenings. Women as well as girls are allowed the use of the gymnasium, but perhaps the greatest service to the women is the day nursery where the mother bread-winner may leave her little ones for the day.

The arrangements for the children's comfort are excellent. A room filled with cribs is devoted to the infants. Here they have every care that an intelligent mother would bestow. When the weather permits, the babies are placed in fitted baskets and set out on an awninged balcony. This is an admirable way of making them truly fresh-air babies, for the house has plenty of open space around it on the land side as well as on the river side, and the air is purer than most city dwellers breathe.

THE KINDERGARTEN

The children who can walk have plenty of opportunities to play, and if they are old enough they are sent to one of the kindergarten classes. The very young ones are fed, and after their meals, are put to sleep in a row of couch-like beds. Although the settlement officers use every means at their disposal to enable the mothers of their district to keep their children at home, it was found necessary last year to care for 6,665 babies and 20,000 kindergarten children. It is by arrangement with the New York Kindergarten Association that these classes are held in the settlement.

About a year ago the settlement was so fortunate as to secure, through the generosity of Mr. and Mrs. William A. Read, a fine summer home in Stepney, Connecticut. This consists of seventy acres with a farmhouse and out buildings. Here many children are sent on holidays. This care, given the children naturally much interests the mothers in the work being done and so it is not difficult to gather them together for mothers' meetings.

ENJOYMENT FOR ALL AGES

The number of places in the building set aside as club rooms and assembly halls shows what generous opportunities there are for all ages in the community to meet and become acquainted. That the opportunities are appreciated is attested by the fact that thirty-six different clubs hold their meetings at the settlement. The leaders of these clubs form the council or governing board which makes and enforces the laws of the clubs.

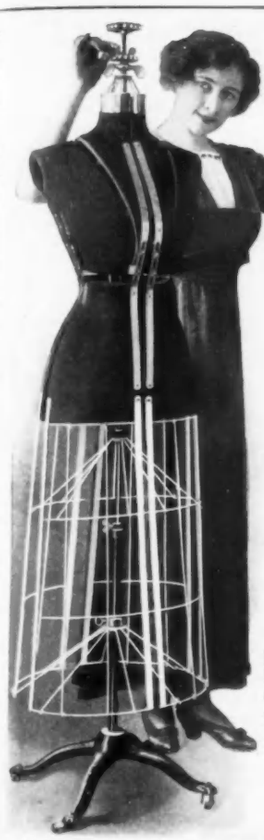
To encourage education among its charges, the East Side House provides classes in music, carpentry, cooking, and even one for little housekeepers. The recreations include gymnasium work, games, dances, motion pictures on certain evenings, and Board of Education lectures weekly during the season. Besides this, the national holidays are appropriately observed.

PATRONS

Many other kinds of assistance are rendered by this well equipped institution. One very important division of the work is the investigation of the family budget. Through the Domestic Relations Court the House secures weekly payments from a defaulting or absconding husband, and out of a special fund it pays working mothers the amount of the day's wages to care for children ill enough to warrant hospital care.

Much of the efficiency of the administration of this important enterprise is due to the devotion and trained intelligence of the head worker, Miss Trenholm. The other officers of the settlement are: Mr. James S. Cushing, President; Mr. H. B. Dominick, Vice-president. Among those interested in the management are: Mr. Francis Lynde Stetson, Mr. Everett P. Wheeler, Mrs. Daniel S. Lamont, Mr. Evert Jansen Wendell, Mr. Francis S. Smithers, Mr. Charles E. Lydecker.

[Under the title "Noblesse Oblige" Vogue is publishing a series of articles showing the various methods that women and men of social distinction employ in relieving the conditions under which the less fortunately placed exist.]



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When you use an

ACME

Automatic Adjustable

DRESS FORM

Simplicity of Adjustment the Keynote.

A Twist of the Wrist--Presto --A Perfect Dress Form

Women who sew—whether dressmaking for a livelihood or dressmaking for themselves and family—need a good DRESS FORM as much as they need a sewing machine. If a dress is worth making, it is worth making well, and without a PERFECT DRESS FORM this is seldom possible.

The Acme Dress Form is Perfect

We will refund your money if it cannot be adjusted to ***your figure,*** whatever your size, shape or style.

It is capable of over one hundred different adjustments.

Neck, Bust, Waist, Hips and Skirt can be SEPARATELY and INDEPENDENTLY adjusted; or by an AUTOMATIC arrangement, the perfect form, adjusted to the desired size, may be made smaller or larger by a simple turning of the THREE LITTLE WHEELS at the top of the form.

Write to-day for our latest complete catalogue and price list. This will be sent you promptly, together with the name of nearest dealer in your territory handling our Dress Forms.

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REG. U. S. PATENT OFFICE

Modish Millinery

New Fall and Winter Fashions, in exclusive shapes for walking, travel, motoring—with many Foreign Models and adaptations in newest shapes and materials.

178-180 FIFTH AVENUE, NEW YORK

Founded 1826

Two Exceptional Values in

Fur Trimmed Coats

New Astrachan Cloth Coats

A very practical coat for street or dressy wear—copy of a late foreign model, with large shawl collar and deep cuffs of Opossum fur. Handsome ornament for side fastening. Lined throughout with the best quality peau de cygne.

$39.50—Value $60.00

Handsome Silk Velour Coats

With large shawl collar and deep cuffs of skunk raccoon, lined with contrasting colors.

$57.50—Value $85.00

Lord & Taylor

New York

Satin Charmeuse, Satin Liberties, Crêpe Charmeuse, Crêpe de Chine, Crêpe Meteor, Bengalines, Failles and Toile de Soie are the prominent

CHENEY SILKS

that will be popular for fashionable fall and winter wear.

The new styles are so altogether charming and permit of such wide latitude of choice, that women may give their individuality free expression in the selection of any of the fashionable Cheney Silks mentioned above.

In asking for Cheney Silks, and in order that you may secure the genuine, it is always best to look for the name on the label and on the end of the piece.

Cheney Silks are of superior quality, and include practically every kind of goods made of silk—whether for dresses, millinery, decoration or upholstery, the haberdasher or manufacturer. Man or woman.

CHENEY BROTHERS
Silk Manufacturers
4th Avenue and 18th Street, New York

The H J Shirt Waist
"Tailored to order"

GENTILITY may require no veneer of fine clothes, but it is a fact that the personality of the true gentlewoman is best reflected by the delicate refinement of her apparel.

A better reason could not be given for the popularity of the J. V. H. shirt waist.

Each J. V. H. waist is made under my personal supervision and whether simple or elaborate will grace any occasion and give lasting pleasure to the wearer.

A perfect fit is guaranteed. Only imported materials of finest quality are used.

Send for samples, latest designs and complete measurement blanks.

PRICES $3.50 AND UPWARD

Julia V. Helmer
504C Snow Building, Syracuse, N.Y.

For The Gentle-Woman

EVERY MAN HIS OWN CRITIC

Since Without an Audience There is No Play, It is Self Evident that the Audience, Not the Play, is the Thing

THE drama is the only one of the arts that requires, for its complete expression, three collaborators — author, actor, audience. All other arts exist independent of any but the genius who creates. Great pictures may be painted, great music may be composed without a public, but no play can be produced without an audience, and the play that is not written to be given upon a stage before an audience is not a play.

"Until the audience is present, there is no play," is a truism of the theatre. Playwrights and actors who succeed always recognize this, and there is a growing consciousness in the public that it is a co-worker, and can be held responsible for what happens in the theatre.

And fortunately drama is easier for the layman to understand than other arts, partly because of its bigger and broader methods. Everyone can get a certain knowledge, not very profound or scholarly, perhaps, but sufficient to appreciate and enjoy the play.

WHEN IS A PLAY WORTH SEEING?

Having established the fact of this inter-relation between play and audience, we can no longer shift the entire blame for the kind of plays produced upon the shoulders of either dramatist or manager. It is important that we equip ourselves for intelligent playgoing. To know what we like is not sufficient unless we know why we like it, and unless the reason for our liking is based upon at least a rudimentary knowledge of what goes to make a play.

A group of women in the middle west who have met together each week through a period of several years to read and discuss plays, was asked, "What makes a play worth seeing?" Here are some of the verbatim answers.

"Any play which gives me a new grip upon the vital facts of life, and a broader sympathy with mankind, whether its method be that of the serious play, or the thrust and parry of satire, or even the broadside of farce, is worth while to me. If the play, in addition to this, is true to its type, if the structure is balanced, the characters vitally studied, and the lines brilliant and polished, then such a play becomes a work of art and a distinct gift to mankind."

Another answered, "What you bring away with you and think about afterwards with interest and pleasure."

Others said, "The something vital and alive that you remember the next day and the day after." "The play that reveals something to you, the play that holds your thoughts."

Let us analyze these unpremeditated statements of what makes a play worth while. The first great demand is for truth, and in order to get truth in the play we must have sincerity in the author. Even the casual playgoer has outgrown the ultra-romantic play that presents a rose-tinted life, unreal and sentimental. We do not enjoy, quite so much as formerly, our good cry in the theatre, perhaps because fashion decrees that weeping in public is out of date, but even more for another reason —we would rather laugh, or even think a bit. The day of the "Two Orphans" and "East Lynne" has passed. Some even ask for the straight truth and the whole truth.

WHAT MAKES A GOOD PLAY?

Next to the sincerity of the playwright comes the interest of his material. We have a right to demand entertainment in the theatre; the author must see to it that he interests us, either by his choice of theme or by his exposition of it. Some, even many there are, who will say that this requirement cuts out the problem play, and perhaps the thesis play. When the subject is straightforwardly handled and the people of the play are human beings, not stage puppets—then if such plays depress us and do not cause us to react to the truth in a wholesome and stimulating way, it is because of some lack in us. Either we do not understand, and in this case we have no right to our ignorance, or we are not interested in our fellow beings, and in this case we have no right to our unsympathy.

Logic we must have in the play that is to engage our attention and hold it until the drop of the curtain. The

(Continued on page 100)

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EVERY MAN HIS OWN CRITIC

(*Continued from page 98*)

characters that we meet in the first act must develop as would such men and women placed in their environment and circumstances beyond the proscenium arch. They cannot pass through the days or years of the play in some fanciful, picturesque way as though walking in a dream land. Characters must so reveal themselves in the limited time of their action on the stage that we have a clear-cut and definite understanding of them, as if they were people of our everyday contact. If the play does not accomplish this, its values are vitiated; for if the characters are not real, there can be no logical sequence in the action. Good characterization may do even more: it may enlarge our experience and allow us to see the mixed motives that underlie actions otherwise incomprehensible.

"When Bunty Pulls the Strings" is an excellent illustration of clever character sketching that amuses and charms, and at the same time, with gentle satire, holds up the mirror to our foibles and frailties. We enjoy "Bunty" all the more because it does not strike at us directly, but by way of Scotland.

A SPECTACLE AND A PLAY

The extravaganzas and superbas of old seem to have achieved a popular revival in the gorgeous spectacle of many of the recent plays such as "The Daughter of Heaven." We have no quarrel with pageantry in the theatre, and if we have not traveled too far from our childhood, we can still enjoy the play overlaid with scenic trappings; but we must not confuse such plays with real drama. We must try not to let ourselves be swept off our feet by mere costly settings. Scenery that wins applause for itself is to be distrusted in the theatre, like dust raised by a politician in one quarter to conceal dishonesty in another. Such scenery is calculated to divert attention from the play, and more than likely has been used for this explicit purpose to cover up the thinness of the subject matter. Scenery should help forward the action of the play, should indicate the passing of time, or interpret the characters. Environment may suggest personality, as in the sea captain's room in "Paid in Full." Such furnishings and appurtenances may be made to collaborate with the dramatist in depicting character, so that the protagonists need not be explained in undramatic conversation by the minor characters. Scenery that becomes a part of the play in one or more of these ways fulfils its highest use and serves its own best purpose.

CAN A PLAY BE TRANSPLANTED?

Most plays fall naturally into classes and are labeled according to type, and indiscriminate mixing of these various types of plays is impossible without loss. It is safer to keep the play true to its type. When comedy mingles with farce the result is dire. When the social or problem play becomes sentimental or melodramatic, there is disaster ahead. Only the cleverest and most practised technician understands the proper blending.

Difficult to classify is the play of special appeal, the play that is written around the theme of timely, if ephemeral, interest. The new thought of "The Witching Hour," the graft and bulldozing in ward politics of "The Boss," the hypnotism and dual personality of "The Case of Becky" are subjects of the hour worth presenting dramatically, but are not usually enduring; public interest must in time shift from them. The social and economic plays may also suffer a decline when the problems they present have been solved and industrial justice has been established. If the public will inform itself about plays and demand the best, the dramatist will keep to type.

The transplanted play is the most difficult and elusive of all to judge. It takes, for example, a situation essentially Viennese and adapts it to an American locale into which it fits as a round peg in a square hole. Then some, who are of the theatre, and others who are not of the theatre, wonder why any American audience sees anything impossible or unnatural in material that has been twisted and pulled out of shape until it is neither Viennese nor American. The French play when it is made over to end happily and is otherwise distorted until it is neither French nor American nor anything resembling a good play, seldom retains any of its original power. Are we as a people so illogical, so constantly in pursuit of vacuous amusement, that we demand happy-ending plays which are not honest, but have been made, not inspired, to rejoice the juvenile mind of the matinée maid, or to rest the over-tired man of business?

Even the good, substantial English plays that we should surely understand without adaptation suffer from the transfer of their scenes, supposedly to enhance their interest for a provincial rather than a cosmopolitan public. Of even more flagrant affront is the play to which an act has been added in order to satisfy the audience that demands its money's worth in length.

EDUCATING A CRITICAL PUBLIC

To meet the needs of a public of intelligent playgoers, the Drama League of America was formed to encourage good plays by locating and organizing audiences for their appreciation and support. In spite of the attempt to brand it as such, it has managed to escape the "high brow" stigma.

The conscious intention has been to gather a committee of men and women as different as possible from one another in equipment and point of view. The consensus of opinion of a committee so formed furnishes a pretty fair judgment of a play. To satisfy a committee made up in this way, a play, to be commended, need not be flawless nor great, but it must satisfy the intelligence of the committee as a whole. The bulletins published by the Playground Committee, of which the writer is the chairman, are based upon the fact that the committee is willing to take the responsibility of recommending, at times even urging, the public, to see the plays that it bulletins.

Plays are too often rushed on the stage without sufficient pruning on the part of the dramatist, and without adequate rehearsals and familiarity with the lines on the part of the actors. When this happens, a play must stand on its merits as presented at the opening of the engagement. Unlike the newspaper critic, the League's committee cannot, if it would, go again to the theatre and issue a bulletin after the play has been whipped into shape.

A prominent dramatic critic said recently that young people choose their plays with less thought and care than they choose their drinks at a soda fountain. If this is true, there is a place for such an organization as the Drama League which seeks to gather an audience that knows and appreciates drama as an art.

If the public is fostering plays that counterfeit life, or that are commonplace and vulgar, or that pander to the sensual, or to sickening sentimentality, then there is need of such an organization as this to restore drama to its high estate among the arts.

ALICE MURRAY HOUSTON.

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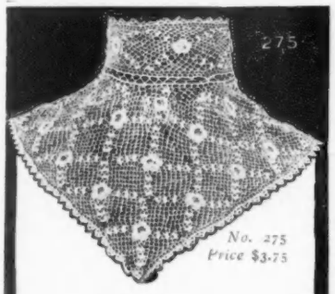

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pictured, is made in all the delicate shadings, its chief beauty being the hand-embroidered silk-padded flowers and scalloped edges, bottom of skirt weighted with deep tuck placed in position by hand embroidery.

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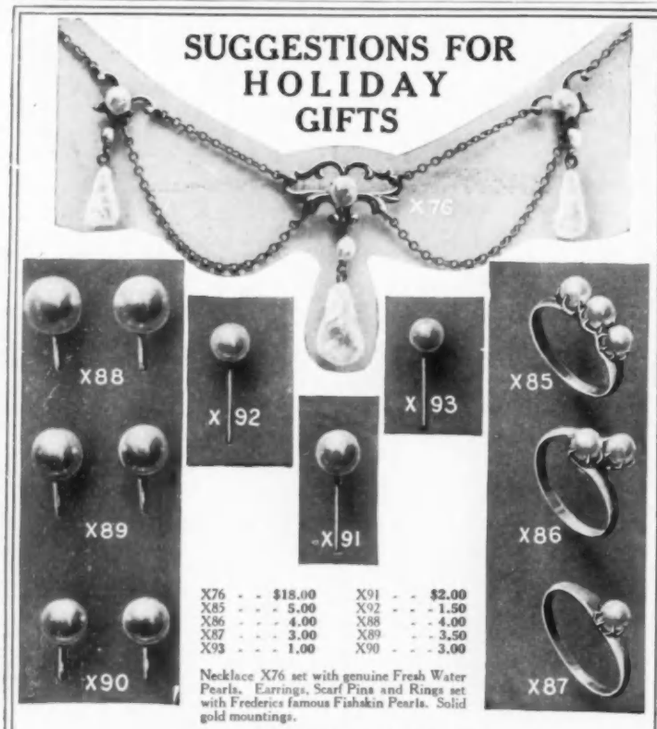

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COMES *a* NEW MODE *in* JEWELRY

(*Continued from page 60*)

stones. A beautiful Cartier bracelet nearly an inch and a half in width is made of alternating rows of square cut diamonds and emeralds running in parallel lines from the top to the lower edge.

Last summer at Deauville was launched the fashion of wearing bracelets above the elbow, a fancy which apparently is gaining ground as both Cécile Sorel of the *Comédie Française* and Polaire have adopted it. With the present style of practically sleeveless evening gowns, this is an attractive manner of breaking the long line of the bare arm. A bracelet worn by Polaire is even wider than that from Cartier, and is made in the same parallel design of alternating rows of diamonds and sapphires.

Showing the stones subordinate to the beauty of the elongated design

THE WATCH BRACELET BECOMES AN ORNAMENT

The bracelet watch is more than ever in use, and designs are constantly becoming more rich and varied. This article, which was originally intended for utility solely, has been developed by the French into an ornament of great artistic value. There are many different forms of these watches—round, oblong, square, or diamond shaped, and they are made of platinum, gold, or silver and set in heavy frames of precious stones slipped over or used as a clasp for straps of velvet, moire, leather, suède, or gold or platinum links. An exceedingly handsome one was made on a diamond bracelet consisting of two rows of the stones which, in front, widened into four rows forming the support for the small, round watch which was set in a massive diamond frame.

RINGS AND EARRINGS

Though in the large ornaments of pendant, collar and plaque, small stones are now used, in rings the preference is for large gems.

The revival of the marquise shape calls for stones of size and brilliancy mounted in intricate settings of small diamonds. Notwithstanding superstition, opals are greatly in demand, and many exquisite settings are designed for them. Approved forms are the broad oval or a single, round stone set deep in a circle of diamonds; the latter is especially pretty when used as setting for a solitaire. There is also a continued demand for two or three stones of equal size placed one above the other at right angles to the ring.

Earrings are but little worn in Paris. Mlle. Dorziat at the spring races wore a pair of the long, pendent variety, but whether the fashion will be revived is yet to be seen. Few of the large jewelry establishments, however, carry them in stock, and those models which they have are exceedingly long and fantastic.

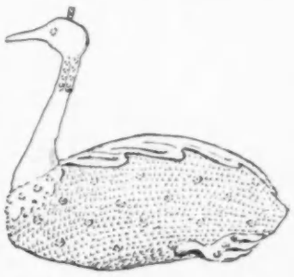
JEWEL NOVELTIES

Nothing has yet been found to take the place of the chain bags of gold and silver which are still regarded with undiminished favor. The lower right illustration on page 60 shows a Vever model of heavy gold links, with a rounded clasp enameled in shades of deep, dull green and ornamented with leaves of aquamarine outlined with diamonds. Many bags are made of platinum links, covered with diamond-shaped figures of brilliants, or with tiny solitaires, and the use of different colored golds in stripes or checks is still popular.

An odd little coin purse made in the form of a swan is shown at the bottom of this page. The neck of the swan is made of heavy repoussé silver banded with small, sunken diamonds; the body is of silver links flecked with brilliants. A wide, silver bar carved to imitate feathers and following the curved line of the back, holds the purse in shape, and also forms the opening. Heavy claws of silver inset with diamonds are placed low at each side in the silver link body, and a small loop of diamonds is attached to the head at the back, so that the purse may be hung to a chain worn round the neck. This odd little purse is also made in gold links of smaller size.

Since almost the only ornament worn in the hair this season is the comb which both holds and conceals the long, twisted ends of the back hair, it is but natural that the design for combs should gain in richness and elegance. The illustration at the bottom of page 60 shows one of the beautiful styles shown this fall. The comb itself is of light-colored horn, and the top is a diamond butterfly with broad wings slightly raised as though poised for instant flight.

Attractive hatpins are made of plain crystal disks with a large diamond or a semi-precious stone, such as the lapis lazuli, placed at the point of attachment to the pin. As a rule these pins are in the form of circular plaques with slightly indented edges divided into four parts to resemble four-leafed clovers.



This swan coin-purse, a most fanciful conceit, is a triumph of craftsmanship

A Guide to the Christmas Shops

WHICH costs more — the actual money you spend on Christmas gifts, or the time and trouble it takes to select and buy them? Vogue can save your time, and entirely eliminate the loss of money due to unwise and hasty buying. Simply wait for the Christmas Gifts Number, out November 25th.

VIOLENT exercise is ruinous to dresses *unless* protected by Kleinert's Dress Shields, which are impervious to moisture.

The odors of perspiration can be removed by washing in *hot* water, after which these shields can be ironed back to perfect freshness.

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"How to Retain and Restore Youthful Beauty of Face and Form," mailed on request.

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given by experts. Single Facial Treatments, $2.50

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Hair Merchants and Ladies' Hair Dressers

Introduce to women of Fashion their latest Creation

Coiffure "Casque"

which may be effectively arranged with their *"Simplex"* and *"Incroyable"*

Transformation Pratique is made from natural, wavy hair, so carefully matched that it cannot be detected. Easily dressed in any style desired.

Parisian Hair Novelties just received, consisting of individual Hair Ornaments, Shell, Amber and Jewel Pins in exclusive designs.

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GREAT BEAR Spring Water
Its Purity has made it famous

RUSSIAN CHUDO KREM **Shows Results with First Treatment.**
Removes Wrinkles, Eradicates Freckles, Whitens Skin—Jars $2.00 and $3.50
MAIL ORDERS ONLY
Send 10 cents for sample Chudo Krem and Descriptive Booklet
Chudo Specialty Co., Dept. A, 616 W. 116th St., New York

A French dusting powder for use after the bath

English aromatic crystals are tonic

A satisfying soap, violet in odor and color

A rose talcum is a velvet-soft shower

The BATHROOM *de* LUXE

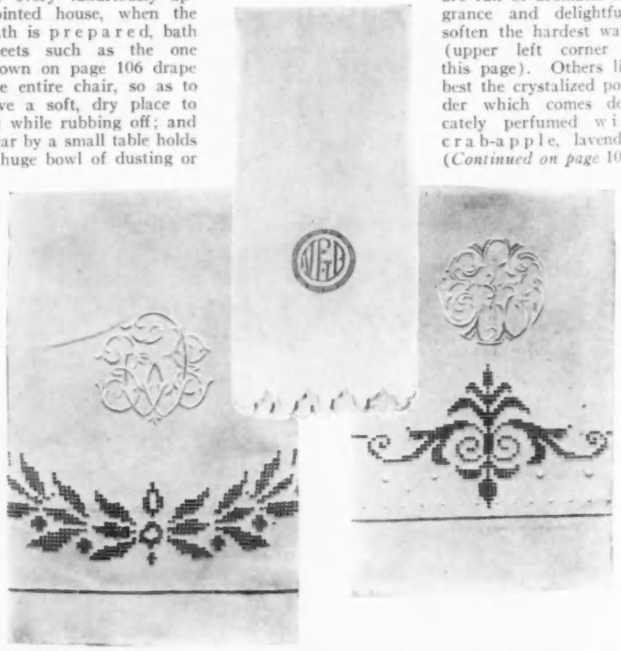
CHARACTER is given to the bathroom by the quality of its furnishings; wherefore greatest care should be taken to obtain the most exquisite appointments. To meet this demand for extreme fineness, bathroom accessories have been refined to the class of luxuries rather than necessities. Bath-mats are of the finest quality. One new bath-mat is especially handsome; it is of the heaviest quality, easily washable, and has the monogram of the owner placed in the center. Sometimes the monogram is varied by woven initials; prices range about $5.

LUXURIOUS TOWELS

This season's towels are more elaborate than ever before. The group of three towels illustrated on page 106 shows one in a bow-knot design for $12. The two in Wickel Arbeit embroidery shown on this page cost $7.75 each. The Wickel Arbeit looks like filet work and is now much used. In every luxuriously appointed house, when the bath is prepared, bath sheets such as the one shown on page 106 drape the entire chair, so as to give a soft, dry place to sit while rubbing off; and near by a small table holds a huge bowl of dusting or bath powder, one variety of which is shown at the top of this page. Price, $2.40. Large linen, not the usual cotton, bath towels are $30 a dozen or $2.50 each, while linen bath sheets to match sell for $10 each. The cotton bath sheet shown on page 106 costs $5.75. Much simpler, but also effective, is the guest-towel illustrated on this page; this is of striped huck with embroidered scallop finish, and may be had at the rate of $15 a dozen. Imported cotton bath towels like those shown are $18 a dozen. Bath towels and wash-cloths to match are among the novelties; the latter cost 25 cents each, and the former range in price from $2 to $5. These are sometimes in stripes of color and white.

POWDERS AND SALTS

The use of bath powders and salts has now become universal here, as in England and France, and a very large variety of these refreshing preparations is offered for choice. Many prefer the expensive English bath crystals which are full of aromatic fragrance and delightfully soften the hardest water (upper left corner of this page). Others like best the crystalized powder which comes delicately perfumed with crab-apple, lavender, (*Continued on page* 106)



Wickel Arbeit is the newest towel trimming

Scalloped guest towel with a monogram

Wickel Arbeit with a decorative monogram

Dr. Dys' | **SACHETS DE TOILETTE**

A Delicate Touch of Color

to a pale complexion is necessary if one would be truly attractive.

But the application should be one that does no injury to the skin. Dr. Dys' **LOTION ROSEE**—a distillation of flowers and plants, absolutely pure—is not only a beneficial tonic to the skin, but imparts to the complexion the hue of natural animation—just a suggestion of youthful glow.
Small Flacon $2.50; By Mail, $2.65

Delightful Booklet

describing all the Sachets de Toilette and other preparations of Dr. Dys, mailed on request.

V. DARSY

14 West 47th St. Dept. "V"
AT FIFTH AVE. NEW YORK

Reduce Your Flesh

Wear my famous Medicated Rubber Garments a few hours a day while walking or exercising and your superfluous Flesh will positively disappear.

DR. WALTER'S Medicated

Rubber Garments

These garments are made either to cover the entire body or any part. The results from their use are quick and they are absolutely safe, being endorsed by leading physicians.

Used by Athletes, Jockeys, etc., the world over.

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars.

DR. JEANNE WALTER
Inventor and Patentee
Dept. A, 45 W. 34th Street, New York

San Francisco Rep.: Adele Millar Co., 166 Geary Street. Philadelphia Rep.: Mrs. Kammerer, 1629 Walnut Street. Chicago Rep.: E. Burnham, 138 North State Street.

R&G CORSETS

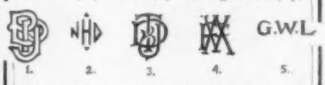
The corset is the link between the gown and the figure. The R&G Corset will make you *feel* as well as it makes you *look*

SOLD EVERYWHERE

Send Him Monogramed Cigarets

Here's a Christmas gift with an individual touch. He won't have another gift like it—will know you thought of him before the eleventh hour—that you had them made expressly for him. His monogram will be engraved on them—and they'll go in a special Christmas box—or a Mahogany Humidor.

100 of the finest, full-bodied, fragrant, hand-made Turkish cigarettes, with monogram (select style below by number) choice of plain tip, gold, silver, straw or cork, and packed in a beautiful, imported aluminum paper-lined, padded gift box, $3



Or you can have the 100 cigarettes in a solid Mahogany Humidor for $5. At any store in the country this Mahogany Humidor alone would cost $5. This special Christmas offer includes the 100 monogramed cigarettes—and sent postpaid, and the Humidor is good for many a hundred cigarettes afterward.

Send your order today to insure delivery before Christmas. For we must make the monogram die.

GILL & GILL
3310 Spring Garden St., Phila., Pa.
Made-to-order High Class Cigarettes

Annette

Exclusive Styles

27 West 38th Street, New York

Stunning Evening Gown

of plain or brocaded meteor. Bodice of net and flesh-colored chiffon.

Trimmed with bands of bugle trimming. Draped skirt and lower part of bodice of meteor. Enhanced by flower at waist line.

SPECIAL, **$36.75**

Serge Gowns	**$18.75**	**and upward**
Afternoon Gowns	**25.00**	
Evening Gowns	**26.50**	
Waists	**3.50**	
Coats	**18.50**	

Telephone 5795 Greeley

The Woman Worth While

Holds the Admiration

of Husband, Friend, Brother, Sweetheart. She is sound in body and mind; is efficient, well poised, with

Perfect Health
and a
Good Figure
(well carried)

She makes the most of herself.

I have helped 60,000 of the most refined, intellectual women of America to regain health and good figures and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day in the privacy of your room, to following scientific, hygienic principles of health prescribed to suit your particular needs. I have

Reduced the Weight
of 30,000 women and have
Increased the Weight
of as many more

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to *common sense.*

No Drugs—No Medicines

You can—
Be Well so that everyone with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed. You can—
Improve Your Figure—in other words be at *your best.*

I want to help you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others. I have relieved such Chronic Ailments as:

Indigestion	**Anaemia**	**Nervousness**	**Catarrh**	**Weaknesses**
Constipation	**Sleeplessness**	**Torpid Liver**	**Headaches**	**Rheumatism**

The best physicians are my friends—their wives and daughters are **my pupils**—the medical magazines advertise my work.

I have published a **free** booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in **woman.**

Sit down and write me NOW. Don't wait—you may forget it. I have had a wonderful experience and I should like to tell you about it.

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Miss Cocroft is a college bred woman. She is the recognized authority upon the scientific care of the health and figure of woman.

Size 7½ x 3½ in.

Crown Lavender Salts

IN NEW LARGE JARS

and in colors to harmonize with the boudoir decorations.

Freshen the atmosphere of your room by having one of these handsome but practical jars.

Our latest booklet
"A Fragrant Christmas"
contains unusual and interesting suggestions for holiday shopping and will be mailed FREE.

Send 10 cents for sample bijou bottle of IROMA perfume and sachet of Bathodora.

THE CROWN PERFUMERY CO. OF LONDON
30-32 East Twentieth Street Dept. E. New York

The BATHROOM *de* LUXE

(*Continued from page 104*)

violet, or rose. This preparation is put up in small boxes at 25 cents each, and in a larger size at 85 cents. The illustration on the upper right of page 104 shows a bottle of pale pink talcum which is a distinct novelty. It is a richly fragrant, delicious rose perfume. The top of the bottle is of French gilt, and from its many little apertures the velvet-soft mixture falls in a luxurious shower.

Then there are medicinal bath crystals breathing the spicy scent of the pines. These are extremely beneficial in cases of exhaustion, as they sooth the nerves and lull the whole body. A bath crystal made by the same clever specialist as these pine-scented ones is simply perfumed and costs 50 cents for a twelve-ounce bottle.

A very little of this powder softens the water and drenches the skin with delicious fragrance

A heavily perfumed bath powder of unusual excellence, illustrated at the top of this page is named for a famous French court beauty. A very little of this powder softens the water and drenches the skin with delicious fragrance. The price is $1 a box; $5.50 is asked for tins of extra large size, and this will be found to be the more economical way of buying this powder.

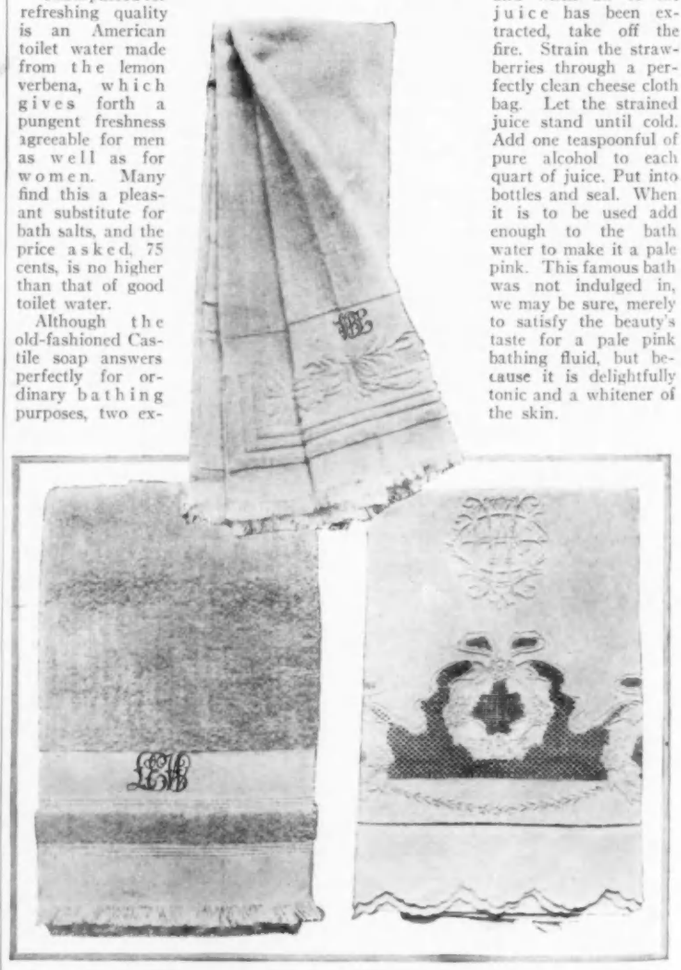
Unsurpassed for refreshing quality is an American toilet water made from the lemon verbena, which gives forth a pungent freshness agreeable for men as well as for women. Many find this a pleasant substitute for bath salts, and the price asked, 75 cents, is no higher than that of good toilet water.

Although the old-fashioned Castile soap answers perfectly for ordinary bathing purposes, two excellent brands of which can be recommended, the delightful little cakes of French soap appeal strongly to the woman who loves daintily scented accessories. The French violet and heliotrope odors of one especial make are most attractive, but an American make which has been received with favor is their rival in both quality and fragrance. A box is illustrated on page 104. The price of the latter is 25 cents for a cake which is violet in color and scent and makes a creamy lather, slightly tinged with color.

THE LUXURIOUS BATH

The extravagant woman who omits no means, even the least practical, to preserve her beauty, will doubtless be interested in the famous strawberry beauty bath which tradition tells us was indulged in daily by Lucrezia Borgia, noted both for her loveliness and extravagance. This is the recipe:

Hull, but do not wash, ten quarts of ripe strawberries and put them in a large double boiler, without any water in the receptacle. Cover and let simmer gently for three hours. Watch carefully and when all of the juice has been extracted, take off the fire. Strain the strawberries through a perfectly clean cheese cloth bag. Let the strained juice stand until cold. Add one teaspoonful of pure alcohol to each quart of juice. Put into bottles and seal. When it is to be used add enough to the bath water to make it a pale pink. This famous bath was not indulged in, we may be sure, merely to satisfy the beauty's taste for a pale pink bathing fluid, but because it is delightfully tonic and a whitener of the skin.



The best modern bath towel is somewhat of a luxury

The bath sheet affords a soft dry seat when rubbing off

An elaborate towel with ajour embroidery and scalloping

Fashions from

J. PAQUIN, BERTHOLLE & CIE.

43 Boulevard des Capucines, PARIS

Next time try the effects of the flexibility of the Pro-phy-lac-tic *Flexible Handle* Tooth Brush. It fits every curve and hollow of the gums, so as to prevent that irritating friction which makes them swell, bleed and become sore. The tufts of the

Pro-phy-lac-tic

Flexible Handle Tooth Brush

as with every other Pro-phy-lac-tic, are so peculiarly shaped as to reach all the crevices in and between every tooth, cleaning them thoroughly. *"A clean tooth never decays."*

Packed in an individual yellow box, which protects against handling. Rigid handle if you prefer.

Every Pro-phy-lac-tic fully guaranteed. We replace if defective.

Our interesting booklet, "Do you Clean or Brush your Teeth," is yours for the asking; send for it.

FLORENCE MFG. CO.

198 Pine St., Florence, Mass.

25c.
35c.
40c.

Sole makers of Pro-phy-lac-tic Tooth, Hair, Military and Hand Brushes.

HALCYON ROSE

The odor adopted this season by the fashionable world

HALCYON Rose Toilet Requisites are as alluring as the name, for the fascinating odor of Jacqueminot roses clings 'round these perfumes and toilet requisites—the richest products of our laboratories.

Somewhat more costly than the ordinary sort, but infinitely superior in quality.

Halcyon Rose Perfume	**$2.35, $2.75, $4.25 and $4.75**
Halcyon Rose Toilet Water 6 oz.	**3.25**
Halcyon Rose Sachet	**2.00**
Halcyon Rose Face Powder	**2.00**
Halcyon Rose Talcum Powder	**.75**

At the better class of shops everywhere.

The Hanson-Jenks Company

Perfumers

149 West 36th St. New York

J. M. Gidding & Co.

564-566 and 568 FIFTH AVENUE 46th and 47th Sts.

PARIS,
NEW YORK, CINCINNATI
DULUTH

New York

Chiffon Silk Velvet Wrap, Flat Robespierre collar and cuffs of white silk plush—suitable for afternoon and evening wear. Wrap may be had in newest coloring—American beauty, Amber, Midnight Blue, Taupe, Hunter Green and Black, **$50.00**—Wrap may also be had in Crepe Charmeuse in same coloring at **$42.00**

Send money order and state shade and size preferred

Elizabeth Arden

Venetian Preparations *Facial Treatments*

In Presenting to Vogue Readers

this newest and most successful Venetian Preparation, PORE CREAM, it is desired to emphasize the fact that this is the *only preparation of its kind.*

A Skin Soft as Satin

Is produced by closing the enlarged pores with

Venetian Pore Cream

Most skin trouble is caused by the abnormal enlargement of the pores which become clogged with foreign matter, causing blackheads and other common blemishes. To refine the skin texture it is necessary to reduce the pores to normal. A few applications of PORE CREAM, a thick white paste of a rare composition, will unfailingly accomplish this result.

Jar $1. add 5 cents by mail

EXPLICIT DIRECTIONS for use accompany each jar. Kindly enclose cheque.

"THE QUEST OF THE BEAUTIFUL," containing a treatise on beauty and a complete price list of the VENETIAN Preparations, mailed on request.

FACIAL TREATMENTS at the Salon, $2.00. Treatments given at home by special arrangement.

509 Fifth Avenue
New York

The PAST *and the* FUTURE *of the* VARIETY-SHOW

(*Continued from page* 44)

In French, *vaudeville* originally designated a kind of topical song, bristling with pointed jibes at the follies of the moment; and then in time it took on another meaning when it was used to describe a light and lively farce interspersed with occasional lyrics set to old-fashioned tunes.

It is impossible to say just how and why this French word, which had two distinct meanings in its own language, should have been imported into English to characterize improperly a form of amusement which we had long known by the admirably exact name of variety-show. The French themselves call their own type of variety-show at which refreshments are served, a *café concert*. Their nickname for it is a "*beugleant*," a place where there is howling—which seems to imply that they do not expect too much melody from the singers who appear at these performances. In England an establishment of this kind is called a music-hall; and it was more than half a century ago that Planché described their blatant lyrics set to brazen tunes as "most music-hall, most melancholy."

SONG, DANCE, AND SONG-AND-DANCE

Whatever its name may be in the different parts of the world, the entertainment is much the same. The most frequent item on the program is the comic song, often accompanied by a rudimentary dance. Sometimes it is in the martial staccato of Paulus's "*En revenant de la révue*," which boosted General Boulanger into a furious but fleeting political popularity. Sometimes it is a coonful melody, or an almost epileptic lyric. Sometimes a singer of a more delicate art, like Yvette Guilbert, ventures upon songs of a more subtly sentimental appeal. There may be a swift succession of solos, male singers and female alternating, those of the most fame appearing latest, as is the practise in the first part of the Parisian open-air *café-chantant*, the "*Alcazar*," or the "*Ambassadeurs*." There may be duets or trios or quartets, serious or comic, decorously unadorned or diversified by dancing. There may be songs to be interpreted by half a dozen performers accompanied by more or less dramatic action, like the "Mulligan Guards," which was the simple germ wherefrom sprouted the long series of more and more elaborate Harrigan and Hart plays, delineating with keen insight and with sympathetic humor the manifold aspects of tenement-house life in New York, and possessing a rich flavor of fun curiously akin to that which amuses us in the plays wherein Plautus has sketched the tenement-house life in Rome two thousand years ago.

While the song and the song-and-dance and the song and parade may be the staple of the entertainment, the variety-show justifies its name by the medley of other exhibitions it presents. It delights in the dance unaccompanied by the song; and in some of the English music-halls, the Alhambra and the Empire in London, the ballet is the foremost attraction, providing an opportunity for so exquisite a ballerina as Mlle. Genée to display her dainty art. It is now a refuge for the waifs and strays of vanishing negro-minstrelsy. It is ready to welcome the wandering conjurer and the strolling juggler. It extends its hospitality to the acrobat, single or in groups, throwing flip-flaps on the stage, flying through the air on a trapeze or diving into the water in a tank. It acts as host to the trainer of performing animals, dogs and cats, seals and elephants. It lends its stage to the puppet-show performer, to the sidewalk conversationalist and to the ventriloquist with his pair of stolid figures seemingly seated uncomfortably on his knees and actually supported by his hands, while his adroit fingers manipulate their mechanical mouths.

Almost all the performers of the variety stage are presenting feats of a kind known to our remote ancestors, even if these feats are now more skilfully presented. The sidewalk conversationalist employs the same method of cut-and-thrust repartee which was utilized by the quack doctor and his jack-pudding two or three centuries ago in France, and which has since served the ring-master and the clown in the circus, the interlocutor and the end-man in negro-minstrelsy. Animals were put through their paces hundreds of years ago; and performing dogs and educated bears figure frequently in the illuminations which decorate many a medieval manuscript. There were tightrope dancers in Alexandria and in Byzantium; there were contortionists in Rome and in Greece; and the flexibility of these latter is preserved for us in the vase-paintings which have been replevined from the ashes of Pompeii and the lava of Herculaneum. Quintillian tells us of the wonderful feats of certain performers on the stage in his day "with balls, and of other jugglers whose dexterity is such that one might suppose the things which they throw from them to return of their own accord and to fly wheresoever they are commanded." The art of modern magic has enlarged its boundaries by the aid of the modern sciences of mechanics and physics, but elementary sleights of hand were known to a remote antiquity; and savages always had their medicine-men and their marabouts, workers of primitive wonders, to strike awe into the souls of their unsophisticated beholders. The variety-show may have the variety it vaunts itself as possessing, but to novelty it can lay no claim.

THE SEED OF GREAT THINGS

The constituent elements of the variety-show as we know it to-day have existed since a time whereof the memory of man runneth not to the contrary—to use the old legal phrase. And the appeal of almost every one of these elements and of the variety-show as a whole is ever to the eye and to the ear, to the senses rather than to the emotions. To the intellect it appeals even more infrequently. Its primary purpose is to afford a kaleidoscopic succession of contrasted amusements for the benefit of those who are easily satisfied by the mere glitter of spectacle, by incessant movement and by violent music.

Even in the variety-show, however, we can now and again discover signs of a longing for something less void of purpose than mere spectacle. For example, it was in a variety-show that Holden's Marionettes represented Salome performing the dance of the seven veils, the recollection of which must be cherished by all who had the felicity of beholding it. Again it was in a variety-show that Mr. Belasco's finely imaginative dramatization of Mr. Long's "Madame Butterfly" was set before the American public several years prior to its being adorned by the pathetic music of Puccini for the benefit of opera-goers.

In fact, it is well to remember that the *opéra comique* of the French had its humble origin in the theatre of the Parisian fair, where also we can discover the rude beginnings of that crude

(*Continued on page* 110)

Mme. Elise Bachmann
51 WEST 39th STREET

Branch Store: Santa Barbara, 1,005 State Street

I am showing a fine selection of very smart charmeuse afternoon gowns, practical street dresses in serge and other novelty materials.

Misses' dancing frocks in chiffon, laces and silk.

Splendid assortment of evening gowns.

Prices most moderate.

The above gown in all colors, charmeuse, white collar and cuffs embroidered in corresponding shades and draped skirt. All sizes. **$32.50**

Mail orders promptly attended to.

Physical Culture *for* The Face

Beauty by Exercising Facial Muscles

EVERY WOMAN KNOWS

that Physical Culture helps to restore youthful outlines and health to the body. Kathryn Murray, after ten years' study, has perfected a scientific system of **Facial Physical Culture** which restores youthful expression, contour and healthy freshness to the **Face** in the **same marked degree**. This system remedies, helps to remove and prevents

Lines on Forehead
"Crow's Feet," etc.
Drawn Down Features
Sagging Cheeks
Drooping Mouth Corners
Double Chin

Hollows in Cheeks and Neck
Withered and Yellow Necks
Flaccid, or Wasted Tissues
Congested, Muddy Complexion
(By invigorated circulation)
Misdeveloped Muscles.

Miss Murray's Book, "**Face and Figure,**" tells how young women can enhance and **preserve**, and older women restore, facial beauty. No one is too old to benefit. This book also describes Splendid New Physical Culture Course for the Body and one for children.

Write for it today. Free.

KATHRYN MURRAY

Dept. VIII, 417 S. Dearborn Street, Chicago

HAAS BROTHERS
PARIS

Direct Attention to

FAILLE CHARMEUSE

and

WORTH SATIN

In the new colorings

for

Evening and Street wear

These exclusive Fabrics can be seen only in the HAAS BLUE BOOKS shown by the Leading Dressmakers and Tailors

HAAS BROTHERS
American Distributing Offices
303 FIFTH AVENUE
NEW YORK

ALLWON MANICURE OUTFIT

This Advertisement is Worth One Dollar to You

Cut out this advertisement. Your dealer will accept it as $1.00 cash toward a $6.00 STERLING SILVER ALLWON Manicure Set—regularly $6.00, never less.

This is to convince you of the convenience and utility of the ALLWON.

The ALLWON Manicure Buffer is velvet-lined and contains a complete outfit—imported scissors, 6 emery boards, orange-wood stick, nail lustre, nail salve, duplex file.

If your dealer hasn't ALLWON Manicure sets, send this advertisement with $5 to us and the STERLING SILVER ALLWON Manicure outfit will reach you by return mail.

The same Outfit, nickel plated, $2.00
The same Outfit, silver plated, $2.50

A HANDSOME CHRISTMAS GIFT.

DEALERS: You are hereby authorized to accept this advertisement and $5 in payment for a $6 ALLWON Outfit. We will redeem the advertisement for $1 when accompanied by the name and address of the purchaser.

U. S. SPECIALTY CO.
Suite 104 752 Broadway, N. Y. City

Le Papillon
TRADE MARK

MME. GARDNER
Manager
Tel. 4383 Greeley
26 West 38th St., New York City

This very unique model shows a hip confiner, built high enough to protect the waist-line. In this way the very fashionable effect of being uncorseted is obtained while the flesh below the waist-line is held in a firm but supple casement.

Coutil, $8.00

Batiste, $12.00

Tricot, $15.00

Write for Booklet A.

Patented No. 746037

Maude Model

THE EXACTING REQUIREMENTS OF TO-DAY ARE MET ONLY BY THE CUSTOM-MADE CORSET.

THE

Schwartz

Custom Made Corset

is in every particular the finest and most finished, embodying the true lines of fashion and grace, made possible by a skill long devoted to the production of corsets of quality.

Exceedingly pliable, giving the effect of the Fashionable Corsetless figure.

MME. S. SCHWARTZ, *Corsetiere*
NO. 12 WEST 39TH STREET NEW YORK
PHONE 4882 GREELEY
Correspondence and Orders by Mail Invited

Tappé INC.

...Modes...
25 WEST 57th STREET
(No other store)

Herman P. Tappé, the originator of "Tappé," has severed all connections with his former establishment and opened a new shop under his own management at 25 West 57th Street, New York City

The PAST *and* FUTURE *of the* VARIETY-SHOW

(*Continued from page* 108)

form of melodrama which Victor Hugo lifted into literature in "Hernani" and "Ruy Blas," casting the cloth-of-gold of his splendid lyricism over the arbitrarily articulated skeleton of his violent action. It was an old negro-minstrel act, representing the rehearsal of an amateur band that the Hanlon-Lees borrowed to amplify into a rough-and-tumble pantomime for performance in a variety-show in Paris; and this knock-about sketch proved to be the stepping-stone which enabled them soon to achieve the fantastic eccentricity of their "*Voyage en Suisse*," performed in real theatres, first in Paris and then in New York. And, once again, it was in a variety-show of the lowest class that Denman Thompson first appeared as "Josh Whitcomb Among the Female Bathers," a vulgar episode of indelicate humor, wherein, however, was contained the germ of that perennially popular play, the "Old Homestead," which gave a pure pleasure to countless thousands of theatre-goers season after season for at least a quarter of a century.

COQUELIN AT A VARIETY-SHOW

When we look back over the long annals of the variety-show, we cannot escape the conclusion that here is its real opportunity, its true function, and its necessary justification. For the most part it supplies a purely sensational amusement for the unthinking, and yet it is continually serving as a nursery for the actual theatre. It is thus seen to be a proving ground for the seeds of widely different dramatic species—*opéra comique* and melodrama in France, the *ballet d'action* in England, the rural play in the United States. It is not always conscious of its possibilities, nor does it always improve them to best advantage. Normally it provides an entertainment appealing mainly to the senses, often empty, and often unsatisfying, because of its monotony. But on occasion it is capable of grasping at higher things and of encouraging artists who will sooner or later outgrow its limitations and transfer their activities to the theatres wherein audiences are eager for veracity of character-portrayal.

On one side the variety-show intersects the ring of the circus and the curving line of the First Part of negro-minstrelsy, while on the other it impinges on the sphere of the more literary drama. Its existence is evidence that the show-business is always the show-business, no matter how manifold and dissimilar its manifestations may seem to be. The men and women who have grown up in the regular theatres are a little inclined to be scornfully jealous of the less highly esteemed performers in the variety-show, even if they themselves are occasionally tempted by the lure of high pay for hard work to condescend to vaudeville engagements. No doubt the bill of fare set before us more often than not in the variety-show justifies this attitude on the part of the high priests of the more legitimate drama; yet they ought to be broad-minded enough to recognize merit wherever it may be found.

The late John Gilbert, best of Sir Peter Teazles and of Sir Anthony Absolutes, was not a little provoked by the praise bestowed upon Harrigan and Hart and their associates by Mr. Howells and by other critics of the acted drama, who relished the peculiar flavor of "Squatter Sovereignty" and its companion plays. Gilbert was puzzled to discover any reason why any criticism should be wasted on pieces which pretended to be little more than variety-show sketches. But when Coquelin, a far more versatile comedian than Gilbert, was taken by a New York friend to see one of the Harrigan pieces he was intensely interested in the skill with which the different types of tenement-house character were represented by the clever members of Harrigan's admirably balanced company; and the great French actor, who had impersonated all of the parts Molière had composed for his own acting, saw clearly the significance and the importance of what he had beheld. He called the whole performance "very individual,"—"*quelque-chose de très particulier*."

THE NEWSPAPER VARIETY-SHOW

It is this aspect of the variety-show, its supplying opportunities to ambitious performers for artistic development, and its own spontaneous generation of dramatic forms capable of being lifted into literature—it is this aspect of the variety-show which would be emphasized by any competent writer undertaking to narrate its long and involved history. That no one has yet written a history of the variety-show is as surprising as that no one has yet written a history of negro-minstrelsy. The materials for such a book are accessible and abundant.

It may be that the future historian will be moved to point out the superficial likeness between the variety-show and the Sunday issues of certain American newspapers. These Sunday newspapers are really magazines, that is to say, they occupy a position midway between journalism and literature, just as the variety-show occupies a position midway between the circus or the animal-exhibition and the drama. The magazine pages of these Sunday newspapers set before their readers a variegated bill of fare; they provide photographs of recent events—which are the equivalent of the moving-pictures of the variety-show; they contain short stories—which are in narrative what the brief plays of the variety-show are in dialogue and action; they abound in anecdotes and in comic sayings—which are closely akin to the utterances of the sidewalk-conversationalists of the variety-show.

And the variety-show itself is like journalism, in that it is a modern combination of elements of the remotest antiquity, for although the actual newspaper is only two or three centuries old, there were always channels by which news was conveyed to the eager public. The men of Athens nearly two thousand years ago were glad to hear and to tell some new thing, and somehow or other their wants were supplied, even if there was in classical antiquity and in the middle ages no organization faintly anticipating the marvelous machinery for collecting and distributing the information possessed by the newspapers of the twentieth century.

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After dinner on the terrace, no one pretends to resist the gaming tables below

A MINIATURE MONTE CARLO

Every Season Gay Little Enghien, Where Gambling Is Taken More Lightly Than at Tragic Monte Carlo, Becomes More Popular

WHEN the season at the great watering places is ended, and the Paris autumn races have begun, people of fashion who remain in the country through the golden days of autumn turn for diversion to Enghien-les-Bains. There the season is at its hight until the end of October, when the smart world is ready to return to town life. The bad weather of the past summer, so fatal to many resorts, has drawn an unusually large portion of the traveling public to the pretty, white-walled Casino which, built on the edge of a charming lake, seems actually to rise from the waters.

Because of its nearness to Paris, it is easy for strangers passing through to visit this miniature Monte Carlo which each season becomes more popular, and from the many châteaux in the neighborhood it is nothing to motor to Enghien for a royal dinner in the famous Negresco restaurant on the Casino terrace overhanging the lake. During the late autumn evenings, which are of a mildness peculiar to this sheltered valley, the wide windows and doors are thrown open to the stars and the moon which are reflected in the calm water. In the afternoon the warm sunlight floods the terrace where tea is served, and after dinner no one pretends to resist the attractions of the gaming rooms below.

ALL GOOD AMERICANS GO TO ENGHIEN

Some time during the season most well-known Americans, drawn by the soft climate, natural scenery, and healing waters, pay their respects to this attractive suburb of Paris. One afternoon of a race day Mrs. George Gould was seen at the Casino, wearing a smart costume of black brocaded satin, with a deep, square white collar and a high Directoire stock and jabot of fine, white Malines lace; white feathers trimmed her tricorne hat which was covered smoothly with black velvet. One of the younger members of her party was charming in a Directoire coat-costume of mustard-colored velours de laine trimmed with black satin and large, black, satin-covered buttons; under the flaring brim of her black velvet hat was tucked a large, pink silk rose.

Mrs. Vanderbilt, dining one evening in the restaurant, was noticeable in a long coat-costume of white velvet trimmed with white fox fur. From the wide, wrinkled belt of black chiffon fell one long, heavily fringed end. Her white velvet hat was trimmed with black paradise feathers sweeping low from under a large buckle of black jet. Mrs. Moore, widely known as a Franco-American, comes yearly to Enghien, and combines the virtues of the sulphur baths with earnest play. The elegance of a fête and dinner which she gave last season on the terrace restaurant is still remembered.

A TITLED DEVOTEE OF FORTUNE

It is not a common thing to see a Duchess of France among the habitués of a public gaming house, but all through the last two seasons the young, beautiful Duchess de la Rochefoucauld, née Mitchell, has been one of the most devout worshipers of Dame Fortune. Nightly, her charmingly piquant face attracts attention, and above the confused sounds at the crowded table rises her flute-like voice as she calls out "*Non!*" or "*Carte!*" according to the demands of the game. Always gowned in black, which becomingly sets off her delicate complexion and auburn hair, she is pointed out to every new arrival as "the American duchess devoted to play."

At the dinner hour of the day of the *Grand Prix d'Automne*, prominent French and American women in resplendent gowns, wraps, and furs in the very latest mode made a brilliant showing in the terrace restaurant. Vivid touches of colors were used on most of these costumes at throat and belt, in slender panels, and long, single sash ends. Sometimes the bright color was veiled by laces; sometimes it revealed itself unabashed in linings, collars, and revers.

The strange, exotic beauty of Polaire was wonderfully gowned in dull Indian reds and yellows like those in the pictures Besnard painted last year in India. The slender, supple Liane de Lancy was clad in brilliant red. This sprightly young woman adds to her fame by appearing in a smart new costume nearly every night; she enjoys quite frankly the interest she excites, and obligingly passes and repasses, that none of the details may be lost on the observers.

It is interesting to the European traveler who follows the fashionable seasons, to note the number of faces grown familiar from constant meeting

(*Continued on page* 114)

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A MINIATURE MONTE CARLO

(*Continued from page* 112)

It is evident that a large class of men and women, mostly women, however, follow the hazardous occupation of gambling for a living. With splendid, overpowering Monte Carlo there seems always associated the tragic interest of wrecked fortunes and suicides, but the gay little Enghien Casino, resting cozily on the bosom of the tranquil lake *sans gêne et sans ennui*, exhales an atmosphere of peace. The informal entrance into the cheery room—lounge, smoking room, café, and reading-room, all in one—the vestibule to the play-rooms beyond through which constantly flit pretty women exchanging gay greetings, make one forget that under this pleasant mask chafes the same spirit of recklessness and greed for easy gains as possesses the frequenters of the more famous gambling resorts. Indeed, the present season has been marked by several sensational suicides. A well-known Berlin lawyer spending a holiday at Enghien lost at play all the money he could control, borrowed in the hope of retrieving his fortunes, lost again, then leaving directions regarding his effects at the hotel, went to Paris and jumped into the Seine.

The last recorded suicide was not so considerate of the Casino's reputation, and ended his life close by. He was a Hindoo pearl broker who a short time before had disappeared from Paris with a fortune in gems belonging to his clients. His hopes of becoming rich on this stolen capital were not realized; luck failed him from the start, and his suicide soon followed.

LESS HECTIC AMUSEMENTS

Besides the dangerous joys of the gaming tables the Casino administration provides more healthful attractions which appeal to young and old. In the little theatre of the Casino the new plays and operas of the Paris season are given regularly by favorites of the Paris playhouses. The lake, too, plays an enormous part in the lavish entertainment offered to visitors. Mimic naval warfares, resplendant with fireworks, are waged here; evenings of Venetian fêtes with illuminated boats are held, and the surrounding park is made brilliant with illuminations. During the last several seasons the week of aviation has drawn great crowds. Every afternoon and evening a band plays in the delightful Rose Garden which faces the lake. The circuit of the lake is a pleasant walk before the morning visit to the spring. The race course is not too far away for a good walk, but is far enough to offer an excuse for a drive. Inside the Parc du Thermal are the tennis courts. The pleasant Hôtel des Bains is likewise inside the grilled walls of the Parc. The back windows and doors open into green and flowering spaces, while the front windows face the lake and the Rose Garden.

Children are provided for also; the pretty Kursaal across the street from the Casino is generally given up to special entertainments for them—*guignols, garandoles*, fancy dress parties, and balls.

HOME OF ROYALTIES AND CELEBRITIES

The sulphur water of Enghien, discovered in 1766, come from a dozen springs, all extremely strong in sulphur. Near these baths are fitted with the conveniences for different treatments. At one time a project was formed to erect a great hospital for consumptives, but the plan was so vigorously opposed that it was abandoned.

The Kursaal, the Villa Villemessant, was the home of the famous Villemessant who founded "*Le Figaro*" and was known as "the most captious of editors who ever catered to the most capricious of publics." Until his death he helped to make Enghien the resort of literary as well as fashionable Parisians. Indeed, Enghien and the adjoining hamlets have had an interesting literary history for centuries. Near the lake have lived and visited kings, queens, and members of royal families.

In the neighborhood is the Château de la Chevrette, where lived Mme. d'Epinay, surrounded by a court of admirers—famous *littérateurs* and encyclopedists. In her day this château was already famous as the scene of splendid fêtes given in honor of the young King Louis XIV and his mother, Anne of Austria. The little château de St. Leu, where lived Queen Hortense, has been destroyed, but on the border of the lake still stands the villa of the Princess Mathilde, niece of the first Napoleon, free-thinker, artist, and philosopher. This famous woman, disliking the Empress Eugénie and her frivolous court, made her home here, receiving with royal dignity the historians, novelists, actors, artists, and warriors of her day. Not far away, at the Château d'Ormesson, George Sand wrote "Indiana," her first romance, while living herself a romance with Hules Sandeau. Though she did not love the country, she agreed with Alexander Dumas's description of the "beauties of the lake edged with gardens filled with roses, jasmine, and dahlias, and surrounded with Gothic châteaux, Italian villas, and cozy English cottages."

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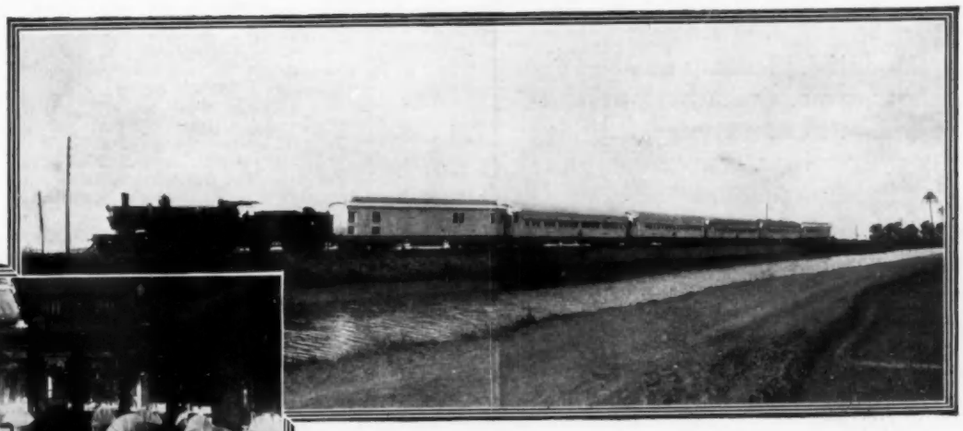

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THERE is a fine opportunity for profit and pleasure in the culture of the well-known mushroom, *Agaricus Campestris*. That the demand for this dainty has never been met by the supply is evidenced by the high prices maintained for them all the year around. Mushrooms are just as good eating in summer as in winter. Their scarcity is due to the fact that they require a care and attention that few people are willing to give.

It would be folly to say that anyone can successfully grow mushrooms, for it is in some cases impossible to obtain the first requisite, the maintenance of a regular temperature. But those who can accomplish this can easily meet the other requirements. The work is not even beyond the province of the average woman, and the expense is very small in proportion to the returns. But aside from the purely commercial aspect of the matter, why should not a few be grown for the private table?

THE PLACE TO GROW THEM

Mushrooms can be successfully grown in a variety of places, such as sheds, barns, stables, abandoned mines, but there is none better than a cool cellar. A green-house for such cool-growing plants as violets provides an ideal mushroom bed under the benches.

After the proper place has been decided upon, all else depends upon the grower. There are certain definite rules which must be rigidly adhered to if success is to be certain. The cellar should be well under ground so that it will not be susceptible to sudden changes of temperature, and the portion of it to be used should not have a heating-plant in it. The crop does not require any sunshine, and will do best in a half-light. In many homes there is a room partitioned off from the main cellar for storing winter fruits and vegetables, that keeps an equable temperature the year around.

PREPARING THE SOIL

Fresh horse manure—old or rotted will not do—mixed with the proper amount of soil is the compost used. When the manure is received it should be put in piles three feet thick, and if fresh and soft it should be stamped or "tamped" to get it as hard as possible. If it is dry it must be well soaked with hot water, but care must be taken not to make it soggy. In all the operations of mushroom-growing, use water with great care, or if possible, not at all, as an over-supply will in some stages prove fatal. If the manure is fresh from the stable, and piled very compactly, there will be no need for watering. It will be more easy in some cases to pack the manure in boxes, and press it down with a "tamper," which is a block of wood measuring eight by ten inches with a handle inserted in the side.

After the packed manure has stood for three days, it should be thoroughly torn apart and all the lumps broken up. This can best be done with an ordinary garden weeding-fork. This process of alternately tamping and unpacking must be repeated for three days. Good judgment, however, must be exercised during this time. The period of three days may have to be varied a little, as no two lots of fresh manure are exactly alike, and three days is merely an average time. If the manure contains much nitrogen and animal matter, it will take less time, but if it does not, more time will be required. It should be made to ferment without burning. It must be watched closely; if whitish spots appear, it is burning, and a little warm water should be sprinkled sparingly on the spotted portions.

At the end of three weeks, if this process has been properly carried out, the material will be warm, moist, and greasy to the touch, and will have lost its fierce heat. It is then ready to be mixed with one-fourth its bulk of soil, and be put into the beds, which should be fourteen inches thick when the mass is tamped solid. The soil should be free from raw clay or sand, and should be obtained, if possible, from an old truck-patch, or from old green-house beds, which are sure to be well filled with decayed vegetable matter. Soil from new ground which has just been cleared has a large percentage of leaf-mold and is very good. Whatever kind is used, it should be black, loamy, loose, and friable. It is very important to turn the soil and manure together until they are thoroughly mixed. When the material is of the even temperature desired, it gives up its heat slowly and remains suitable for the spawn for months—if the temperature of the cellar in which it is located is kept even. This can be accomplished with a little effort.

THE BEST KIND OF SPAWN

The best kind of spawn must be used for mushroom culture; otherwise the advantages of the foregoing process will be lost. The "spawn," as it is technically called, is the seeds or spores of the mushroom plant, which are enclosed in some proper medium in which they can retain their vitality.

Of the three kinds of spawn on the American market, the best known is the imported "Milltrack" spawn, which is most favored by the commercial growers. Six bricks will plant a bed three feet wide by twenty feet long, and may be bought for $1.

When a thermometer inserted in the bed marks 82 degrees and remains constant, the spawn may be planted. The bricks are then marked in ten equal portions, and broken apart. The pieces, at intervals of a foot each way, are pressed down about two inches into the compost of the beds and the holes are filled up with soil. All light should be excluded except a slight glimmer, and the bed let alone for two weeks. If, after that period, white, thread-like cells, called *mycelium*, appear through the compost, the grower can be assured that all is well, and the beds are ready for "casing."

THE MUSHROOMS APPEAR

The casing consists of giving the beds a top covering of three inches of good soil, first screening it to remove all lumps and rubbish. It should be pleasantly moist when put on, and no water will be needed if the air in the room or cellar is kept between 53 and 60 degrees Fahrenheit. If the top of the soil becomes dry for an inch or more, water not less than 80 degrees Fahrenheit in temperature may be sprinkled over it.

Five weeks after the bed has been cased we may look for the first mushrooms. It may be a little longer, but some should show by then. When once started, they will come rapidly for five or six months, and at frequent intervals for a year or more. Mushrooms should be gathered as soon as they attain the desired size. They are edible from the button stage.

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The arrangement of trackage, turntables, stations, bridges, tunnels and other parts, presents ever-new problems to hold his interest.

Ives Miniature Railways are guaranteed. We will replace any part that is defective in workmanship or materials. Mechanical outfits cost, complete, from $1 to $20; electrical, from $3.75 to $25.

Be sure to look for the Ives name on each piece.

The best toy, department and hardware stores carry Ives Toys. But if you cannot readily find an Ives dealer in your town, please write us.

Beautiful three-colored Catalog of Ives Toys free on request.

EVERY BOY will enjoy our interesting story booklet, "How Six Boys Built a Railroad." Sent free to any boy or any parent. Write today for a copy (giving your toy dealer's name).

THE IVES MANUFACTURING CORPORATION
192 Holland Ave., Bridgeport, Conn.

Established 1868. Oldest and largest miniature railway manufacturers in America

THOSE Arnold KNIT GOODS

Trade Mark Registered

"Arnold" Garments for Babies

This Shop carries in stock all of the "Arnold" Knit Specialties for infants, children and ladies.

These garments are knit of soft yarns, making the most comfortable and agreeable fabrics. Each garment is fashioned in the latest design and finished with the finest trimmings.

The absence of confusion and hurry make this an ideal shopping place. The excellence of the garments on display will delight you.

This Shop will please you. You will find "Arnold" Knit Garments of exceptional quality.

Arnold Knit-Wear Shop
431 FIFTH AVENUE, NEW YORK CITY

TELEPHONE 1681 MURRAY HILL *Catalog on request*

Nurses' Outfitting Ass'n
450 FIFTH AVENUE
(40th Street) NEW YORK

SHOWING new models in wash materials in white and color, and in mohairs, serges, silks, cashmeres, for the house—and in serges, cloths, worsteds, cheviots for the street. Everything in smart tailored effects with simple lines and excellent workmanship, cut, fit and design.

Specialists in each department ready for your individual needs.

WASH DRESSES

Colored, ready made, from **$1.65** up
White, ready made, from **$2.75** up
Colored, made to order, shrunken and fitted, **$4.75** & up
White, made to order, shrunken and fitted, **$5.00** & up

Send for Catalog B, showing everything ready to wear and made to order

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From Model Diet Kitchens Direct to Your Home

(Established 1890)
MEDICAL HOUSE
52 W. 39th St., New York, N.Y.
Tels. Greeley 406 407-408-409
Every Supply for the Sick Room

Home Bureau. "Not what we have but what you need" in time of sickness, proclaims the spirit of the unique Home Bureau Service. Only place of its kind in the world.

If you, or a member of your family, are taken ill at home or in a hotel, Home Bureau can supply you with delicious broths, gruels, purees and bisques, beverages, jellies, bread and biscuit, sandwiches puddings and desserts, and any other delicacies to order, scientifically prepared from the purest materials. The kitchens are open to visitors, your inspection invited.

Prompt service. Prompt delivery. Out of town orders shipped immediately. Send for booklet D.

Twenty-two Years' Experience

The Cooking Question

becomes a little more troublesome with the advent of colder weather when appetites are keener and the body calls for foods that are warm and nourishing.

Shredded Wheat

is not only ready-cooked and ready-to-serve, but it has in it the heat-making, strength-giving elements that fortify the body against the chilly days of Autumn. Nothing so satisfying and sustaining for breakfast in Fall or Winter as Shredded Wheat with baked apple and cream. Also deliciously nourishing with canned or preserved fruits.

Shredded Wheat Biscuit is made only at Niagara Falls in the cleanest, finest food factory in the world. By this process of manufacture—which is covered by forty-one patents—all the rich, body-building material in the whole wheat grain is retained and made digestible.

The Only Breakfast Food Made in Biscuit Form

Made only by
The Shredded Wheat Company
Niagara Falls, N. Y.

Impervious Hygienic

THE ODORLESS DRESS SHIELD

The Odorless quality of OMO Dress Shields has made them famous

THEY are impervious, but contain no rubber, and are free from injurious chemicals. ¶ They are double covered; white, light in weight, cool to wear, hygienic, durable, and easily cleansed. OMO Dress Shields are of the highest grade. The trade-mark is protection against inferior quality, and a guarantee goes to the wearer with every pair.

Sample pair size 3 sent for 25 cents
"OMO Dress Shield Booklet" sent free

The OMO Manufacturing Co., Dept 9 MIDDLETOWN, CONN.

Beautify *and* Soften *The* Hands

while resting, reading or motoring—

WEAR A PAIR OF *The* Juliet *Medicated* Chamois Gloves

On removing them a marked improvement in the skin of the hands will be noticed; the hands will be softer and whiter than ever before.

The JULIET Medicated Chamois Gloves are made of the very finest quality of chamois skin, in all sizes of the ordinary walking glove, with the additional medicated feature.

THE JULIET MEDICATED PASTE, which accompanies each pair, is applied to the hands before wearing the Gloves. The JULIET Gloves are of such excellent quality that they may be worn while motoring or shopping, the Paste will not strike through.

The price is $3.00 per pair, wrist length; $4.00 per pair, elbow length (16 button); Post-paid. Each pair is accompanied by a jar of JULIET Medication. Extra jars of JULIET Paste Medication $1.00; Post-paid.

Sent Post paid
With a dollar box of Juliet Paste Medication for $3
Mention glove size when ordering

THE JULIET COMPANY, 211 W. 20th St., N. Y. City

For Sale by P. F. FERRIERE, FRENCH PERFUME SHOP, 162 West 23rd Street, N. Y. City
Sold by R. H. Macy & Co., N. Y. City, at Imported Perfumery Dept.

Smart Furs

Made to Your Measure

Your inspection of our newest models will convince you of their individuality and richness. Copies from leading Parisian *fourreurs.*
Special Prices for November.

JOS. SCHONLEBEN
FURRIER

PHONE 723 BRYANT — 73 West 46th St., New York, Between Fifth and Sixth Avenues — Established 1895

AS SEEN BY HIM

(*Continued from page 31*)

and interesting. However, the Horse Show is a good place for some débutantes to be exhibited, for some new people to come forward and have a week of glory with their names and those of their guests in the newspapers once a day, for Lander's band to play new tunes, for all the milliners and hat makers in their best array to show themselves on the "clothes walk" and in the boxes. Sometimes at this exhibition people are resurrected who seem to retire or to be shelved away until the next year's show.

Perhaps the box holders this year will sit still, perhaps they will pay visits to each other. Of course, there will be the row of people from out of town, and plainer "folk"—this is the word for them—all in their best, walking round and round, and country cousins and others who might as well live in the wilds as far as fashionable society is concerned, being guided through the mysteries by some friend or poor relation or hanger-on of the elect who points out to their admiring and wondering inspection (as if these elect were wax work) the notables in the seats of the mighty. And you read all about it the next day in the papers.

"HOPE SPRINGS ETERNAL"

Then the first night of the Metropolitan Opera!—the same people, with a few exceptions, who were in the parterre boxes last year, again splendid in silks and satins and velvets and brocades and diamonds and pearls and tiaras and stomachers and bare shoulders and necks, thin and fat, against a background of men immaculately groomed. Oh, there may be here and there some slight change in the personnel, and, of course, everyone can wonder who will occupy the Astor box, and whether or not the tenor—who no doubt will be Caruso—will be in good voice, but that first night will be very much as other first nights.

And then, when all this is over, débutantes will have their continuous-performance teas and receptions, there will be the Junior Cotillion to which Mrs. Arthur Dodge with her charming personality lends great brilliancy, and then the other dances. Names and gowns—gowns and names!

Perhaps this year the rage for fancy dress dances will continue and perhaps we shall have a Chinese revival. There is always this element of hope. There is no doubt that much is expected of Mrs. Harry Payne Whitney, Mrs. Benjamin Guinness, and that little set of "New York Souls." Also we can hope that during the short winter season, some stellar celebrity—other than M. André de Fouquires who is to give talks on etiquette, or the other gentleman whose name I have forgotten, but who has been lecturing on philosophical subjects in London and Paris—will visit us. Outside of this there cannot be much change. There can be no other programme for us. This is our chalk path. The only sidestepping will be, possibly, modified turkey or horse trots or some other such pretty little specialty.

OUR DUBIOUS ARISTOCRACY

Now that I have given the programme, is there anything that I can add? All this routine is necessary for the maintenance of position, and the latter is in itself attained and kept up only by success, present or past, of business transactions. Perhaps we have an aristocracy of blood—perhaps! I know that I shall offend some people mortally by pointing out that even those who claim social prestige in virtue of ancestry have something far more substantial than claim of blue blood to perpetuate their names. I think that I mentioned before, that once when I was opening an old book, there fell from between the leaves a slip of paper on which was written in a cramped, ladylike hand—the fashion of a half a century ago—a number of names. It was a list compiled by a débutante for her coming-out party. The guests were most carefully selected—this was before the days of the Social Register—from the ultra best in New York society. Fifth Avenue and its neighboring streets were represented almost as far up as Madison Square, but the truly elect lived around Bond Street and not a few even in Bleecker and some over on Second Avenue. Heaven help us!—the young woman who penned that list is an old one now and I doubt if a half dozen of the Newport set know her and the names—they have simply disappeared, many of them, although there are a few which have lived through the half century. Forty years seems a short time for so many to be lost even to memory, but even in that day, another list compiled by the young lady's grandmother would have seemed just as strange and would have been just as full of utterly unknown names.

WE ARE OUR OWN BEST TEACHERS

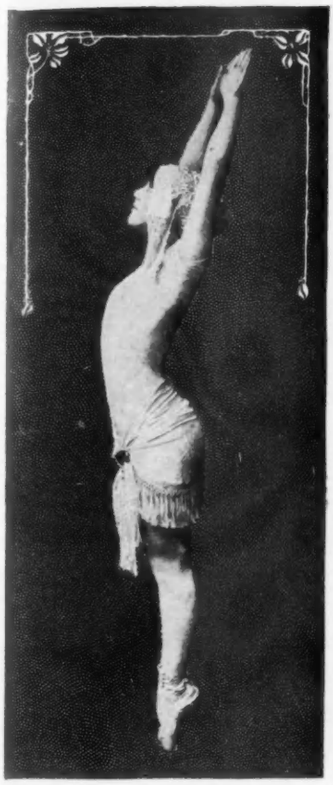
But away with recollections of the past! We live for the present and we make the future. New York is large, and it has room for many possibilities—those who are coming up. Of course, the parvenu of twenty years ago is largely a tradition, but even in that much abused stage institution, the Harlem flat, there are aspirations; the shop girl wants to have "class," as she calls it, and she studies faithfully what the other half—the great stars of the social stage—are doing. Some day she will be coming up.

And perhaps, after all, this publicity in the press is a missionary work, as well for us as for our imitators. Here is food for thought. When—which will be shortly—Newport and Bar Harbor and even the Horse Show and the opera and the semi-public resorts such as the best restaurants appear in moving pictures with the names of the principal personages given and a lecturer, human or mechanical, to accompany the performance by short anecdotes of the lives, habits, customs, and pedigrees, as well as of wealth of the cast—well, we shall have object lessons which will soon wipe out all vulgarity. The second generation now is quite *au fait* because those who have had the start have put aside some conventions and are meeting the others half way.

This winter we are to welcome a few new belles and hostesses and extend a cordial greeting to older ones. It sometimes makes me feel a little, just a very little aged when I see the girls with whom I danced a short time ago, and at whose weddings I drank health and happiness and prosperity, bringing out girls of their own.

When a Man Goes Shopping

for Christmas gifts, his energy, as a rule, is sadly misdirected. The really wise man will run a careful eye over the next Vogue before he tries to buy any Christmas present for any woman. Then, if the prospect of daring the holiday shops is too alarming, he can let Vogue act as his purchasing agent. There will be no dismal errors of judgment, if the gift is chosen from the next Vogue; there will be no lateness of delivery if Vogue buys the gift and attends to the transportation. Read the Christmas Gifts Number (on sale November 25th) and the Christmas problem will be a problem no longer.



Reduce or Increase Your Weight—
Improve Your Health—
Perfect Your Figure

Become my pupil and I will make you my friend. Devote fifteen minutes daily to my system and you can weigh what Nature intended. You can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped. The effect of my system can be concentrated on your hips, waist, limbs or any other portions of your body.

My system tends to make a figure perfectly proportioned throughout—a full, rounded neck; shapely shoulders, arms and legs; a fine, fresh complexion; good carriage with erect poise and grace of movement.

You Can Improve Your Health

My system stimulates, reorganizes and regenerates the entire body. It helps transform the food into good rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful," should be read by every woman and *I will send it to you free.* It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural drugless methods. Millions of people have seen in me a living demonstration of my unique system of health culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you

My Guarantee

With my *free* book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send two-cent stamp for "The Body Beautiful" and Trial Plan to-day.

ANNETTE KELLERMANN
Suite V-12
12 W. 31st Street, New York

STRASBURGER

wishes to inform you that we are now at

753 FIFTH AVENUE, COR. 58TH ST.

Under the name of

STRASBURGER, INC.

with a complete collection of Lamps, Lampshades and Novelties

The Charm of Your Table

depends upon the individuality reflected in your china and crystal service.

¶ This individuality is best brought out by having your monogram in gold on a set of beautiful Limoges or Bavarian china, decorated to harmonize with prevailing diningroom furnishings.

¶ We monogram and decorate to order **china and crystal sets** of every description, using in this work only pure coin gold and Meissen colors. **Each piece carries our guarantee to wear.**

Write for estimate on any special set desired
Our illustrated catalog free on request

Christmas Orders until Dec. 7th

THE ART CHINA IMPORT CO.
Dept. B., 47 West 36th Street - - New York
(Between Fifth and Sixth Avenues)

Lady Betty's **Orange-Grape Fruit**

Marmalade

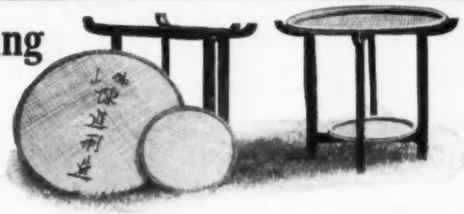
The Queen of its Kind

SOLD BY
S. S. PIERCE CO., Boston PARK & TILFORD, New York
O'BRIEN & CO., Detroit

Sample and prices will be sent you upon request—address

Lady Betty -:- Brookline, Mass.

Shantung Tea Table



a delightful Chinese novelty. The legs and standards are gracefully modelled after a Suni temple arch. They fold flat—most convenient because trays can be removed to kitchen. Trays of fine woven bamboo, do not show spots. Most satisfactory card table, delightful for breakfasting in bed. Price $10, express free east of Mississippi.

Mrs. Bill's Shop, 22 Prospect St., Hartford, Conn.

Mrs. Bill has many rare things in pottery, lanterns, wood carvings, embroideries, baskets, idols and oriental jewelry. But as she seldom has duplicates, no catalogue is issued. Write, telling your needs and she may have exactly what you cannot get elsewhere.

A Benefit to Beauty

Lyels TRADE MARK

Complexion Stick

PATENT PENDING

A delightfully scented creamy stick

A TOILET REQUISITE of original composition in stick form and inclosed in a beautiful sanitary cylindrical glass container, so arranged that the very last trace may be applied without coming in contact with the fingers.

Supplied in Flesh and White Tints

For cleansing, whitening or softening the face, hands arms, or neck. For chapped, rough or irritated skin and lips. A protection against inclement weather while motoring, walking, etc. A splendid base for powder. Innumerable other original and valuable features not found in any other toilet preparation. Adopted immediately by the discriminating woman of refinement as a modern toilet necessity and aid to a perfect complexion.

For gentlemen after shaving it overcomes soreness and produces a feeling of coolness most refreshing and delightful.

Lyels Complexion Stick is not a rouge but is moulded into stick form to meet the demand for an emollient that may be evenly distributed over the skin and at the same time enable one to impart a slight rotary massage movement so effective in the removal of wrinkles. It is **not greasy,** but composed of pure and wholesome ingredients that have long been known to supply the skin with the very nourishment it needs to soften, whiten and impart the delicacy of youth. It will not promote hair growth and is guaranteed to agree with the most delicate and sensitive skin.

A Handy Package

for your shopping bag, traveling or automobile kit

From your druggist or sent postpaid for 50c

Send for beautiful lithographed booklet: "The Secret of Longevity" giving hints about the toilet, care of the complexion, etc.

Lyels Perfumes

INCORPORATED

MINNEAPOLIS, U. S. A.

Dessau

Broadway at 78th St., New York City

GOWNS :: SUITS :: BLOUSES

Our present showing of models for afternoon and evening wear is greatly in advance of any of our previous displays. We have endeavored to excel our reputation for the production of exclusive styles at prices within the reach of women of moderate means.

We shall take pleasure in serving you by mail, if a visit to our shop is not convenient.

This charming costume is of a beautiful Charmeuse and is to be had in any shade. It is trimmed in velvet, and has chiffon sleeves in self color; the lower part of the sleeve is of cream chiffon trimmed with black lace.

It is an exceptionally stunning dress.

$45.

BE YOUR OWN MANICURE

By using BEECHAM'S

ALABASTRINE

which keeps the nails in perfect condition and the hands smooth, soft and white. Price, 65c.

ODORCIDE

Entirely nullifies the odor of perspiration. It is invaluable when playing golf, tennis and all other outdoor sports. Ladies should drop a little on their dress shields, or, better still, apply with an atomizer. DOES NOT CLOG THE PORES. 50c. and $1.00.

BEECHAM'S NON-GREASY VIOLET CREAM. Beautifies the skin. Cooling and refreshing. Ideal when motoring. 50c.

BEECHAM'S ENGLISH PRIMROSE CREAM. An ideal cleanser; beautifies and rejuvenates the complexion. 50c.

Complete List of Beecham's Preparations sent upon request

On sale at R. H. Macy & Co. and all other leading Drug and Dry Goods stores in New York; Abraham & Straus, Brooklyn; Jordan, Marsh & Co.; R. H. Stearn & Co. and D. R. Emerson, Boston, Mass.; Marshall Field, Chicago; Meier & Frank, Portland, Ore.; Denver Dry Goods House, Denver; Raphael Weill & Co., San Francisco Cal.; Arthur Letts, Los Angeles, Cal.; John Wanamaker's, Geo. Evans and Strawbridge & Clothier, Philadelphia, Pa. Or by mail upon receipt of price (add 10c for postage), from Drp't V.

BEECHAM'S LABORATORY, Bedford Park, New York City

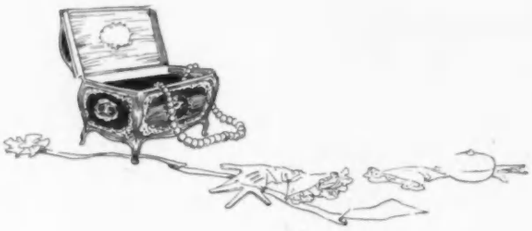
Grean

Ladies' Tailoring and Dressmaking Establishment, Twenty-six East Thirty-third Street, New York.

Every suit and gown is designed for the individual and **is exclusive**

In a GREAN garment you will find the best of materials, superb workmanship, perfect shoulders and artistic lines.

Tailored Suits and Gowns from $100.00 and upwards



A-SHOPPING *in* LONDON

Pretty Trifles for the Boudoir and the Theatre-Goer, Novelties from the Jeweler, in Short, Femininities Galore

IN the London shops trifles for beautifying the boudoir are more than usually attractive this season. One well-known firm is the exponent of sachets which are used, not as heretofore, to hide away among lace handkerchiefs or filmy veils, but to spread about the room and make fragrant the air. Of the two sizes made, the larger may be used as a small pillow on which to cradle the head when taking a siesta or it may be tied with several soft satin ribbons to the back of an easy chair. The case of the sachet is square, with one corner turned down like an envelope. It is made of the finest white muslin lined with a contrasting color, and tied with a knot of ribbon to match the lining. Instead of being stuffed with the usual wadding, the pillow contains a potpourri mixture of dried rose petals, lavender flowers, syringa blossoms, jasmine, thyme, and rosemary, and the case bears the inscription "Memories of an Old Garden." Price, 2s. 6d.

The bolster-shaped sachet has a variety of uses. It can be utilized as a roll for veils, or stood on the dressing table as a pin-cushion, or it can be lightly tacked to the hem of casement curtains to weight them, and when the breeze blows through the window it brings the fragrance of pansies. The bolster sachets are made of Holland linen, with the inscription "Here's pansies, that's for thoughts," and embroidered at each end is a purple or a yellow pansy. These are priced as low as one shilling each. Bags of rosemary, with the inscription "Here's rosemary for remembrance," may also be bought to stand about the room.

NOVELTIES FROM THE SILVERSMITH

Several novelties are shown by the silversmiths and jewelers. A neat little roll of papier poudré in a silver case with a mirror fitted at one end is practical for the shopping bag and costs 16s. 6d. A gold case, which combines the old order with the new, holds on one side six of the finest, gold-tipped cigarettes and on the other a pocket for a miniature powder puff and mirror; the price of this is £7 10s.

Moonstones are much in demand just now. The old saying "Wear a moonstone and the sun will come out" gives the stone an especial fitness for Londoners. This simple crystal holds a mingling of delicate colors and is not only beautiful, but inexpensive as well.

Even when set with diamonds, jewelry can be bought at a reasonable figure. A most fairylike necklace consists of a fine silver chain from which depend five pendants of varying size, formed of a delicate wreathing of ivy leaves about a moonstone; the price is only £3, 16s. 6d. A pair of diamond and moonstone earrings may be bought for £4, 10s., or if the moonstones are combined with amethysts a pair of earrings in the long drop design will cost only 3 guineas. A dainty pendant for young girls consists of a large and a small moonstone set in a twisted frame of silver; price, 16s. 6d.

FOR THEATRE-GOERS

Some dainty theatre bags are to be seen at one of the specialty shops. They are priced at 25 shillings. One in silver gray brocade is sewn with tiny pearls, another in shot brown and gold is embroidered in steel, and each bears a fan to match. The same firm is selling leather-bound books with gilt corners, and these run the familiar gamut of Address Books, Accounts, At Home Days, and also provide some novelties such as Motor Trips and Dinner Party Records. The prices range from 6s. 6d. upwards, according to the size of the book. They can be bought in any color.

A well-known fan shop is offering glove fans—miniature, hand-painted creations put up in boxes and just the right size to slip into the palm of the glove. One small model painted with tiny Dresden figures with hand-carved mother-of-pearl sticks is priced at 2 guineas. Another with ivory sticks is only 1 guinea. Of course, they are merely ornamental as the tiny puff of air they induce is almost nil, but seen hanging from the wrist by a fine gold or silver chain they look delightfully feminine and frivolous.

PETTICOATS AND OTHER FRILLS

One cannot chat of dainty feminine things and neglect to mention the latest petticoat. This is of soft white satin with a knee-deep flounce of fine French lace, which has the pattern picked out in pearls and paste. The skimpiness of the modern flounce is marvelous, and although the lace flounce of this skirt is veiled again in flesh-pink chiffon there is no bulkiness.

Another dainty model is made of alternate flounces of white chiffon and fine white lace. It seems extraordinary how little room this garment takes up in spite of all its foaming frills. On the bottom frill is lightly sewn a trailing wreath of pale pink chiffon roses with pale green leaves. It is priced at 45s. 9d.

Boudoir caps are more popular than ever. The Dutch model has been replaced by more original designs. The curtain cap is the most popular of the new models. It is built on the style of the old mob cap, but with a deep frill at the back like that on a sun bonnet. Another boudoir cap is cut much on the lines of head-dresses worn by the Nursing Sisters of the English Army. It is a rather nun-like arrangement as if a large handkerchief had been folded point to point. This cap is made of fine, hemstitched lawn and trimmed with colored velvet ribbons held in position by a dull enamel buckle.

Les Parfumeries de Gabilla

LE RÊVE DE GABILLA
LA ROSE DE GABILLA
FOLLE PASSION
TOUT LE PRINTEMPS
LES JEUX ET LES RIS
LA VIERGE FOLLE
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SOLE AGENTS FOR NORTH AMERICA
MESSRS. DEITSCH BROS.
14 East 17th Street, New York
ON SALE AT ALL HIGH CLASS STORES

CAPE COD FIRE LIGHTER

THE TANKARD IS MADE OF HEAVY POLISHED BRASS. TORCH HAS TWISTED BRASS HANDLE. THE TORCH WILL BLAZE FOR 15 MINUTES, PRODUCING

FLAMING LOG FIRE AT ONCE

WITHOUT KINDLING WOOD
Price $3.50 New York

Descriptive pamphlet will be mailed upon request.

CAPE COD SHOP

20 VESEY ST., NEW YORK

Vogue Shopping Department will buy this for you if requested

GLOVES

DIRECT FROM THE MANUFACTURER
EQUAL TO THE FINEST IMPORTED
GLOVES AT ABOUT ONE-HALF THE COST

16 button Glacé; white, tan or black, 3 pearl clasps. Retail price, $2.50..... **$1.69**

1 clasp Mannish English Capeskin. Paris point. Tan. Retail price, $1.50.. **95c**

1 clasp Arabian Mocha. Full piqué. Retail price, $1.50.. **95c**

1 clasp Grey Suède. Retail price, $1.50.. **89c**

Illustrated catalogue on request

We prepay postage. Gloves made to order to match any gown at catalogue prices. Money refunded if you are not entirely satisfied.

W. W. SMITH CO., 226 Lafayette St., New York

Shelton Electric Vibrator On 7 Days' Trial—FREE

Don't send any money. Just write, "Send me your Vibrator on Seven Days' free Trial." You will receive the vibrator by prepaid express. When it comes, deposit $25 with the local express agent. Use the Vibrator one full week (fits any electric light system) and note for yourself its beneficial effect in treating rheumatism, neuralgia, headaches, insomnia, catarrh and similar disorders.

Note how much it will improve your complexion.

After your week's trial either keep the Vibrator, or notify the agent and he will immediately refund your money. This is a fair proposition. Write at once for the Vibrator:

SHELTON ELECTRIC CO., 13 West 42nd St., New York

Largest exclusive manufacturers of vibratory massage apparatus in the World.

"LA SYLPHE"

THE NEW ROSE LILLI CORSET CREATION

IS A RADICAL DEPARTURE

from the stiff boned confining corset. Its original construction permits extra suppleness and yet holds the figure in firm, becoming lines.

¶ Ask for Illustrated Booklet describing New Models including the Rose Lilli Bust and Hip Reducers that prepare the figure for the graceful lines of the corset.

Mme. Rose Lilli

CORSETIERE

15 WEST 45th STREET, NEW YORK
Near Fifth Avenue

Narragansett Pier — Phone 2818 Bryant — Paris, 73 Rue De Richelieu

Pierre

Transformation Idéal

Facilitates a quick toilette.

May be dressed in any style at will.

Hides a high forehead and every defect of the hair.

Is in appearance YOUR OWN HAIR.

Light, comfortable and impossible to detect.

Made of choicest wavy hair, all shades and tints.

Positively superior to all domestic imitations, $25 up.

The New Coiffure Recommended by Pierre

The above pictures a simple but irresistibly attractive mode in which you can dress your own hair, with perhaps one or two simple aids. It possesses a subtle distinctiveness though in keeping with the general effect in vogue to-day. Pierre will be glad to demonstrate this, his newest coiffure, either by mail or in person.

Booklet

of Exclusive Styles Mailed on Request

Pierre

14-16 WEST 33d STREET
Opposite the Waldorf-Astoria
NEW YORK

Olive Fremstad

cannot think of doing without

CrémeNerol

MME. FREMSTAD'S LETTER:

CRÈME NEROL is the best cream I have ever used and I cannot think of doing without it for stage and private use.

The distinguishing qualities of *Crème Nerol*, aside from its rare excellence as a beautifier of the complexion, are its absolute FRESHNESS and *freedom* from *Preservatives*.

Not a drop of preservative enters into the making of this wonderfully efficacious cream, as CRÈME NEROL is NOT made to sell in drug and department stores. Each and every order is filled with delightful, *freshly* made cream and mailed *direct* to the user.

CRÈME NEROL *softens, whitens, refines* and *beautifies* the most sallow, rough or impaired complexion, and as a cleanser of those minute safety valves of the skin (the pores) it is unequalled. It most positively will not promote a growth of hair.

Its tonic effect upon the relaxed facial muscles and the attendant flabby condition (the cause of all lines and wrinkles) is most pronounced.

What Crème Nerol has done for others it will do for you.

AMONG THE REGULAR USERS OF CREME NEROL ARE:

Margaret Anglin
Mrs. Fiske
Julia Marlowe
Maxine Elliott
Virginia Harned
Billie Burke
Julie Opp
Frances Starr
Laura Nelson Hall
Constance Collier
Bernice De Pasquale
Geraldine Farrar
Mme. Tetrazzini
Olive Fremstad

Mailed to any address on receipt of price, $1.00 per jar

FORREST D. PULLEN

FACE SPECIALIST

318 Lewis Avenue, Brooklyn, N. Y.

My new booklet, describing other Nerol toilet preparations, will be mailed upon request.

A R T

THE Third Special Exhibition of the Society of Illustrators was held in October and November at the National Arts Club. Drawings in every medium that modern printing processes permit were exhibited; two hundred and sixty-one numbers made up the extensive catalogue.

Good illustration reflects as in a mirror the ideas of the writer. Herein lies the essential difference which sets the illustrator apart from other artists. The latter should be individual; the former, like an actor, must be able to render the impressions of the author.

There are among illustrators both conformists and non-conformists, willing or unwilling, as the case may be, to wear color glasses that direct their sight. There are many good illustrators in the Society of Illustrators, but there are not many artists. The author who regulates the color of the glasses his illustrator wears may consider himself fortunate, for an artist who is a critic and superior to the writer in his knowledge of life, may put the cart before the horse and make of first importance the pictures which exist but to enhance the book. The pictures of this showing have not proved that inspiration is to be gained from our literature, unless, indeed, our illustrators were diverted by problems of technical perfection. Technique was indeed the virtue of the showing. It started out at the spectators everywhere along the walls, and showed conclusively that if our illustrators have mastered nothing else, they have at least mastered the mechanics of their craft.

AMONG THOSE PRESENT

Five compositions by Arthur I. Keller were illustrations for Anna Katherine Green's story, "Kennedy Square," "The Confession," "L'Enfant Prodigue," and "Her First Problem." The over-brilliant technique of these drawings tended rather to cloud than to elucidate their themes.

Worth Brehm showed a delightful arrangement of men seated at a table. The contributions of Harrison Cady and Arthur Young were perhaps the most individual in the collection. Both are inventors. Mr. Cady in his own minute manner tells many little stories in one picture; Mr. Young tells one, but that with a force that, amid the neighboring pictures, seemed almost brutal.

Joseph Clement Coll is represented by five decorative designs in ink that evidence a debt to Aubrey Beardsley. Graham Cootes and Clyde Squires uphold the pretty style of illustration. "Future Citizens," by Reuterdahl, is handled with his accustomed suave ability in the managing of contrasting values and simple masses. There were posters by Robert Wildhack, and one by Louis Fancher —"Sumurun"— that was simple and graceful. James Montgomery Flagg, Deman Fink, and Will Foster answer the modern call for simplicity, which, however, is too much a formula with them to endow their work with vitality. Three pictures by Charles Dana Gibson show that the work of this prolific illustrator is, as ever, photographically true to life.

A Pierrot "Bonsoir," by Earl Stetson Crawford, has much of the graceful spirit of France. May Wilson Preston and Wallace Morgan lend a much needed note of humor to the exhibition. F. B. Masters continues to make railroad engines talk, and Joseph Pennell appears here as if by accident.

WHAT IS WORTH SEEING

Drawings by old masters which covered a wide range of time, place, and subject were shown at Keppel's from October 15th to November 2nd. They were by Campagnola, Hans Sebalt Lautensack, Jan Wierix, Goltzius, Dumonstier, Van Uden, Van Goyen, Van Dyck, Dirck Van Delen, Rembrandt, Van Everdingen, Claes and Cornelius Visscher, Naeuwinck, Backhuizen, Pieter Molyn the Elder, Claude Lorraine, Jan Both, De Bisschop, Vitringa, Thomas Rowlandson, Hulswit, Wilkie, and Bonington.

Eleven painters show pictures at the Katz Gallery. George H. Macrum with "Spring Morning," "High Bridge," and "Lower New York," leads the group in sanity which has become a virtue in these days of Post-Impressionists and Futurists. Mr. Macrum is blind to so many sordid aspects of life that he might be called a purist. He paints calm things with a calm brush that is never hurried and is always accurate. His "Lower New York," contrasted with reality, is a shock. It presents straight and still buildings and straight and still people, so that one wonders where he could have recruited them in our vulgarly animated city. Names on the other canvases are Chichester, Goddard, Cochran, Walter Goltz, Selden, J. F. Carlson, Mrs. Bullard, McFee, F. S. Chase, and C. B. Cook. The majority of these painters have still to climb the ladder to popular favor. John F. Carlson paints lacework patterns of trees against a blue haze with genuine grace and mastery.

The Augustin Daly collection of portraits of eminent men and women of the stage will be shown at the Anderson Galleries from November 16th to November 27th; it is then to be sold at auction. The collection includes Kitty Clive, Nell Gwynn, Mrs. Cibber, Mrs. Siddons, Garrick, Cooke, Wallace, Booth, Forrest, Salvini, Mme. Janauschek, Adelaide Neilson, Charlotte Cushman, and a number of later-day stars.

"Interpretations of New York," by George Luks, John Sloan, George Bellows, Guy du Bois, William Clackens, and Jerome Myers were shown in October and November at the Folsom Gallery. There, ideas held the reins while style trotted this way and that.

It is an important bit of art news that Mr. Fitz Roy Carrington, Editor of the Print Collector's Quarterly, has been appointed Curator of the Print Department at the Boston Museum of Fine Arts.

GUY PENE DU BOIS.

BERTHA

GOWNS

17-19 West 45th Street
NEW YORK

Model
No. 19
Price $1.50

Smooth, Unbroken Lines is the Reward for Wearing the

Trade **A. P.** Brassiere Directoire Mark

The A. P. Brassiere *harmonizes* the whole figure. Beginning above the bust, it smoothes out wrinkles, fills the hollows, and evens out the ridges appearing at the top of the corset.

If the bust is large, it helps to get rid of this appearance. If it is undeveloped, it builds up the bust—fills up the irregularities and the gown hangs perfectly, being furnished with a real *foundation*.

Prices from 50 cents to $25.00. A large range of materials. Some models have shields attached to the arms.

Send for booklet. It is yours, on request.

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Exclusively Hosiery

Three Fifth Ave. Shops

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Nothing but Stockings for Over a Quarter of a Century

The Mouse Stocking, finest Silk. This is our latest novelty creation. Price $6.00 a pair

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For the best $1.00 Silk Stockings, our No. 1800 with and without cotton tops and soles, all colors and black, fine gauge, soft and elastic, closely woven, making them appear heavy, the best value in New York, go to

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For the latest novelties in French and English Stockings and Sox, as well as English Scarfs to match the Sox. The most distinctive and individual styles, go to

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We will send a large and varied assortment of Stockings and Sox as well as Sets of handsomely matched Scarfs and Sox upon approval, in any quality, price, or quantity.

This special service affords us an opportunity to convince you of the superior styles, qualities and values of Peck & Peck Stockings.

You can make your selections and return balance by express at our expense. In ordering, please state sizes desired; also kindly enclose reference.

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FIFTH AVENUE

at 27th St. at 41st St. at 48th St.

NEW YORK

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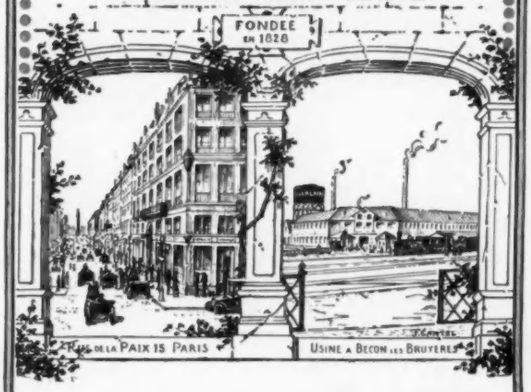

FOL ARÔME

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New Premises in 1913

68 AVENUE DES CHAMPS ELYSÈES, PARIS

Tell Me Your Foot Troubles

If joint of great toe is enlarged, or toes overlap

ACHFELDT'S PERFECTION TOE SPRING

will reduce, straighten and give permanent relief. Worn at night.

If you have pains in your feet or legs it's not rheumatism, but tendency to **Flat Foot,** which my **INSTEP ARCH SUPPORTER** will cure. Send outline of foot.

Advice free by mail. Circulars on request.

M. Achfeldt FOOT SPECIALIST

Room 173, 163 West 23d Street, N.Y.

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TINDALE CABINETS

Enable you to file your music so that every piece is *always instantly accessible* and saved from wear and tear. Various Styles in mahogany or oak—any finish $15.00 up. Cash or monthly payments.

Send for Illustrated "Catalogue V"

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You Don't Need Dress Shields

IF YOU USE

ODOR-O-NO

Unhealthy skin glands cause excessive perspiration. ODOR-O-NO restores the glands to normal condition.

ODOR-O-NO

stops excessive perspiration and destroys all body odors.

Do away with your dress shields. We will be responsible for garments injured by perspiration if you use Odor-O-No according to directions. It is harmless and guaranteed.

50 CENTS PER BOTTLE

at department and drug stores or direct from

THE ODORONO COMPANY
Cincinnati - - Ohio, U. S. A.

Copies of testimonials free, sent on request

FRENCH — GERMAN
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Is Easily and Quickly Mastered by the

LANGUAGE Phone Method

Combined with Rosenthal's Practical Linguistry

This is the natural way to learn a foreign language. You hear the living voice of a native Professor pronounce each word and phrase. He speaks as you desire—slowly or quickly, for minutes or hours at a time. It is a pleasant, fascinating study; no tedious rules or memorizing. You simply practice during spare moments or at convenient times, and in a surprisingly short time you can speak, read, write and understand a new language.

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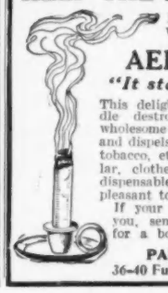

In the winter when ventilation is poor use:

AEROFUME

"It stays in the air"

This delightfully perfumed candle destroys the musty, unwholesome smell of closed rooms and dispels the odors of cooking, tobacco, etc. Burn in your cellar, clothes closet, toilet. Indispensable in the sick room, pleasant to use anywhere.

If your dealer cannot supply you, send his name and 25c for a box of sixteen candles.

PAUL MFG. CO.
36-40 Fulton St., Boston, Mass.

L. M. HIRSCH Sample Shoe Co.

Fall and Winter Footwear

HIGH CUT RUSSIA CALF, Black or Tan **$3.98**

ANNOUNCEMENT

We beg to advise our patrons that we carry on hand all the year round a very large high-grade selection of

Satin Slippers

in all staple colors

Price, $3.00

An extra charge of Fifty cents for slippers made to order from a sample of the material to match your gown.

Silk Hosiery in all shades to match our satin slippers, 95c. and $1.35.

NOTE: Mail orders on both the above models and our regular full line of sample shoes carefully and promptly filled.

When in New York, Visit our shop.

See our wonderful Bargains in Sample Shoes at 25% to 40% less than regular prices.

404-406 Sixth Ave., N. Y.

Between 24th and 25th Sts.

L. M. HIRSCH Sample Shoe Co.

Physical Culture for the Face

and care of the **Hair, Eyes** and **Feet**

A Woman Is as Old as She Looks

"My facial exercises do for the face what my exercises for the body have done for the health and figures of 60,000 women. The results are quick and marvelous. In six to ten minutes a day you can do more with these exercises at home than massage will accomplish in an hour a day in a beauty parlor."

Susanna Cocroft.

Miss Cocroft has prepared the instructions for this course. Those who know her national—yes international—reputation as a restorer of health and youth, will be as pleased to hear of this new feature in her work as they will be certain that it will produce precisely the results she claims for it.

Wrinkles **Sagging Facial Muscles**
Double Chins **Flabby and Thin Neck**
Tired Eyes **Crows' Feet**
Pimples **Pouches beneath the Eyes**
Sunken Cheeks **Thin or Oily Hair**
Tender Inflamed Feet
Sallow, Discolored or Freckled Skins

and many other blemishes are relieved by invigorating the muscles and bringing a more nourishing blood to the parts affected.

The expression is invigorated, the skin becomes firm, smooth and clear, the hair glossy and abundant, and our pupils **look ten years younger.**

The direction of this work is in the hands of her nieces, Miss Grace L. Ballack and Miss Mildred A. Albee, whose association with Miss Cocroft for many years has adequately qualified them to assume the direction of this department of Miss Cocroft's culture training.

Write for our Free booklet **today.**

Grace-Mildred Culture Course
624 Michigan Ave., Dept I, CHICAGO

DAINTY CHRISTMAS GIFTS
Imported Kid Purses in Gold and Silver Finish

These are very smart and have found favor with all of our customers who are lovers of clever things.

Change envelope, 2¾ x 2 inches.....$1.00
Change envelope, 3¾ x 2½ inches..... 1.50
Envelope 3½ x 2½ inches, two pockets... 2.25
Poudre book in case, either gold or silver finish 2.00
Purse with change compartment, two pockets, finger strap at back, 4½ x 2¾ inches 4.25

The Latest Fad

Clever sterling silver or gold filled round or square cut bangle bracelets
Fine hand chased silver.....$2.50
Plain silver 2.00
Fine hand chased gold filled..... 2.00
Plain gold filled 1.50
Sizes 7, 7½ and 8 inches

Any one or more of the above articles mailed prepaid in separate dainty gift boxes upon receipt of price. Write for our special gift suggestions. We supply unusual ideas in all kinds of novelties.

THE CLOVER SHOP
290 Westminster St., Providence, R. I.

SARTORIAL PHASES *of the* PLAY

(*Continued from page 48*)

shimmering with a greenish-blue scale decoration, distinguished the final scene of naughty Anatol's complex love affairs.

"But who is the mermaid?" queried Ann, and truly the description was apt, for pretty Isabelle Lee with her iridescent sequins and her red-gold hair looked indeed a veritable "lady from the sea." Her exquisite gown showed the new cross-over effect on the skirt and the slash. There was a negligible train The low bodice was trimmed with a sequin garniture matching that of the tunic; a similar decoration supported the black gourah feather in the high coiffure. A satin wrap of emerald green gave a flash of brilliant color to her thoroughly dramatic exit.

THE BEST STAGE GOWNS

We were especially enthusiastic over the gowns of "Within the Law," and Jane Cowl's appearance in them. One was a bewitching afternoon frock of pale gray-blue charmeuse made with a yoke bodice, long, full kimono sleeves attached to close cuffs, and a peplum showing only at the back. The slashed skirt disclosed a white silk petticoat on the left side. The draped tunic, plastron, and Robespierre collar of white shadow lace, and the black velvet hat faced with white plush, and trimmed with a white feather brush over one ear, were the picturesque features. The other gown was a rare and lovely toilette of Copenhagen blue, velvet-brocaded crêpe with purple flowers at the left of the corsage. This was revealed by an evening wrap of golden brown velvet lined with pea-green chiffon, and trimmed with skunk fur. "Adorable color blend," said Ann.

"The last word in wraps," she whispered at sight of Sallie Fisher's fascinating entrance costume in "The Woman Haters." The skirt of lavender crêpe meteor was worn with one of the new, half-length, draped wraps of fuchsia velvet, finished at the dolman sleeves with taupe marabou, and caught with a rhinestone clasp. A smart, round hat to match was decked with one superb, lavender-tipped feather.

The new silhouette, which she has adopted, was more plainly visible in a lovely satin ball-gown of flesh-pink, edged on the double tunics with deep scallops. The lower one was bordered with gold bullion fringe, and the upper one, as well as the *manteau de cour*, was embroidered and fringed with steel and amethyst beads. There was a Juliet cap of sparkling white beads with flesh-pink feathers on the side.

"You see, the large waist is imperative!" gloated Ann. "Sooner or later we must all come to that figure, if we would be in the mode."

ELEANOR RAEBURN.

The MODERN PANDORA'S BOX

(*Continued from page 39*)

gold and fastened with a button clasp. This perfume, "Natoma," is shown on page 39 and costs $5.25 a bottle.

Quite different is a heavy, languorous rose perfume, shown at the lower left on page 39 suggesting midsummer odors. Price, $2.35 to $4.75. This is one of a series which includes toilet water, face powder, and a delicious talcum powder put up in a glass jar with French gilt shaker top. The latter is of palest rose tint and is unique among talcums. Price, 75 cents.

A gay little box of orange and flame-colored satin, shown second from the top at the right of page 39, holds a wonderfully decorated bottle that suggests the enticing nature of its contents. Flowers are carved on the bottle and on the stopper, and the carving and lettering are enameled in a soft red. The front of the bottle is decorated with a raised gold figure dancing before a red mill. This design is by a well-known artist whose signature is on every bottle. The contents are worthy of their rich casing. The price is $10 a bottle.

Another bouquet odor, rather heavy in character, but with a certain freshness not usually found in these languorous scents, is enclosed in a square, cut-glass bottle set in a satin-lined box. The illustration at the upper right-hand corner of page 39 shows this attractive shape. This perfume has been the rage in Paris during the past season. The price is $4.75 a bottle.

One of the most alluring of the recent importations, and one which promises to become fashionable, is a bouquet odor of elusive suggestion, costing $4.65.

The same delicious perfume can be had in a toilet water that has a wonderfully refreshing effect when used for a perfume sponge after the bath. A small velvet sponge is dipped in tepid water and partially wrung out; then a generous amount of the toilet water is sprinkled over it, and the sponge is rapidly drawn over the body to saturate every pore with sweetness.

"L'Eveil," a perfume heavy enough to be individual, yet delicate enough to be in good taste, is held in a crystal bottle with an inset porcelain relief in pale mauve. The bottle stands in an odd-shaped violet leather case lined with a lighter shade of violet; this perfume sells for $4.75. This bottle appears at the bottom of page 39.

Both the carved bottles illustrated in the upper, left-hand corner of page 38, and their contents of rare blends of perfume are very lovely. The one on the left is exquisitely carved. Price, $5.75. The other is of cut glass and costs $3.50. Two lovely rose odors in pretty bottles are shown in the opposite corner; one is an extract costing $2.40 or $4.50 a bottle, and the other a toilet water for $4.50. "Styx," a perfume in an oddly stoppered bottle of carved crystal, is priced at $12. It is shown on page 39. At the top of this same page is a delicate powder box of hand engraved glass. Filled with a fine powder, it costs $4.50.

MILADY'S PATCHES

The patch boxes illustrated on page 40 are fine examples of the Battersea enamel boxes—the rarest and most valuable of these antique feminine trinkets, the collection of which has now become something of a fad, both in this country and abroad, especially on the part of women. These boxes were all made during the late seventeenth or early eighteenth century, and the inscriptions and decorations, usually in delicate pastel shades, are hand-painted or done by the old transfer process under the glaze.

MOOD

30 West 39th St.
New York

The Above Represents

One of the many MOOD GOWNS
Its distinctiveness
is quite apparent—
A MOOD characteristic

Whether or not you wish to purchase you are invited to inspect the exclusive Mood Costumes, all of which are attractively priced.

But—There is one thing to remember:

The Best Lines

of the most artistic creation are lost—unless the figure is finely corseted. MOOD Corseting is an analytical study of the preservation of graceful lines. A technique that is faultless marks every production.

WRITE FOR
ILLUSTRATED BOOKLET
DESCRIBING
"What to Wear in Corsets"

Red Rough Hands Made Soft and White

By Cuticura Soap and Ointment

For red, rough, chapped and bleeding hands, itching, burning palms, and painful finger-ends, with shapeless nails, a one-night Cuticura treatment works wonders. Directions: Soak the hands, on retiring, in hot water and Cuticura Soap. Dry, anoint with Cuticura Ointment, and wear soft bandages or old, loose gloves during the night.

Cuticura Soap and Ointment sold throughout the world. Sample of each mailed free, with 32-page book. Address "Cuticura," Dept. 133, Boston.

☞ Tender-faced men shave in comfort with Cuticura Soap Shaving Stick, 25c. at stores or by mail.

FOR the woman who desires that the contour of her body shall be smooth and graceful—that her corset shall contribute to both her health and appearance, and form a perfect foundation for her gowns,

The Latest Goodwin Model

will be the chief necessity of her Autumn wardrobe.

Write for splendidly illustrated catalog with complete instructions for taking measurements and adjusting corsets, by means of which out-of-town fittings are very successful.

Goodwin

Corsets of Every Description

373 Fifth Ave. at 35th St., N. Y.

15 E. Washington St. CHICAGO — **687 Boylston St. BOSTON**

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Model K
Moderately low bust, extremely long, close hip, elastic section across back.

LAKEWOOD N. J.

"In a Sea of Pines"

Lakewood—with its dry, equable and exhilarating climate, and set in a veritable sea of pines—offers unexcelled opportunities for Autumn and Winter outdoor exercises.

The Laurel House, the famous hotel of a famous resort. Now Open. Every comfort, every luxury. Entirely renovated, with many added improvements including long-distance telephones in rooms.

A golf links of the first class — excellent tennis courts — polo — riding to hounds—motoring—skating and coasting in season.

A booklet showing **The Laurel House** and telling of its attractions will be sent on request.

A. J. MURPHY,
Manager.

LAUREL HOUSE

Great Holiday Embroidery Offer

We want to get a copy of our illustrated Embroidery Book in the hands of every reader of this magazine who is interested in embroidery.

To induce you to send for it at once we offer to mail this book and three of our latest and most beautiful Kaumagraphs suitable for making Holiday presents, also a set of initials, all for 10c post paid.

Kaumagraph designs are the acme of convenience, producing a beautiful outline on any material.

KAUMAGRAPH CO., 209 W. 38th St.
Dept. 4 NEW YORK Agents Wanted

After a Shampoo

dry your hair quickly with a "PELOUZE" ELECTRIC COMB. It invigorates the scalp as well—stimulates the hair growth—leaves your hair perfectly dry, beautifully smooth. To make it a curling iron, simply remove comb—makes beautiful waves and curls. Heat so regulated that it can't burn the hair.

Electric Comb complete $2.75
Electric Curling Iron $3.50
Electric Comb and Curling Iron combined $4.50

If your dealer does not carry the "Pelouze" Electric Comb, we will send it prepaid on receipt of price. Send for catalog Electric Irons—Toasters—Chafing Dishes, etc. *Make Useful Christmas Gifts.*

PELOUZE MFG. CO., 232-242 E. Ohio Street, Chicago

IF YOU PAY $5.00 OR MORE FOR A CORSET YOU DO NOT GET YOUR MONEY'S WORTH, UNLESS IT IS BONED WITH WALOHN

THE GENUINE HAS "WALOHN" STAMPED ON EVERY STRIP

FOR FREE SAMPLES AND REASONS WHY ADDRESS "WALOHN" MANUFACTURING CO. 31 UNION SQUARE W. N.Y. CITY

Fashionable Fall BOAS

The last word from Paris and London—smart and effective.

Short Round Ostrich Neck Boas, $6, of the famous METHOT QUALITY.

Longer Boas, $10 to $20 a yard.

Short Boas made from your OLD feathers, $2.50 to $3.00—Longer Boas made from your discarded feathers at $5 a yard.

Our reconstructed work equals NEW.

H. METHOT
French Feather Dyer and Dresser
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Second Floor Take Elevator

Shampoo Your Own Hair

in your own home. Use Agnesian Scalp Cleanser. It will leave your hair soft and fluffy. May be used for children. *Sample sent on request.*

Miss A. C. Graves
GOLDSMITH BLDG., MILWAUKEE, WIS.

Cushion "EVE"

The Newest **COLLAR SUPPORTER**

INVISIBLE RUST-PROOF

The soldered ends can't catch or scratch—cushion ends easily sewed through

3 on a card 10c
White or black at notion counters
Joseph W. Schloss Co.
5th Ave. at 21st Street, New York

AITKEN, SON & CO.

FOUNDED 1835

IMPORTERS ✕ ✕ MANUFACTURERS
BROADWAY, COR. 18TH STREET, NEW YORK

Not a department store but a store in which are offered articles of feminine attire, combining fashion with beauty, articles which, though of highest excellence of quality, and style, are no higher in price than the difference existing between their quality and style, and medium grades of goods.

Silks · Velvets · Ribbons · Laces · Dress-trimmings · Embroideries · Notions · Handkerchiefs · Blouses · Millinery · Waists · Neckwear · Dresses · Suits · Lingerie · Children's Garments

Here is the girl who won renown
Through this exquisite Paris gown
Tis "Sida" FLOSS so wondrous bright
Makes any gown a chic delight.

What Shall I Give Father?

Isn't there just one gift that will suit Father, Sue, Uncle, little Tom, better than anything in the world? What is it?

It is in our big Year Book—the encyclopedia of Christmas. The minute you open this Book your Christmas-gift-problems will begin to disappear. And as you turn its pages and discover *the* gift for Father, the new leather Scarf Holder for Uncle Henry, the Boy Scout Knife for Tom, and so on—all for less than you expected to pay, you will begin to see that you can have the fun of Christmas shopping without the long walks, tiresome waits and enforced haste of selection which always result in over-weariness and unforeseen extravagances.

Half an hour of your time disposes of the whole matter—summons to your bureau drawer your gifts, daintily wrapped for mailing—or we will send them direct.

Send for this free Year Book—230 pages of gifts—artistic gold and silver jewelry, exquisite table ware, dainty toilet articles, travelers' conveniences, precious stones, useful and decorative articles in leather and brass, and fascinating novelties, not to be found elsewhere for a year to come!

Try the Daniel Low method this year. Thousands of persons of wealth and refinement regularly use our gift-service. They know that our name on a box is accepted as a guarantee of quality and artistic excellence. They find our prices surprisingly moderate. They are relieved of all responsibility as we make free and guaranteed delivery and refund money on articles for any reason unsatisfactory.

You can have this same relief. Write a postal for this free Year Book and banish your annual Christmas worry.

Address:

Jewelers and Silversmiths **Daniel Low & Co.** 300 Essex Street Salem, Mass.

P.S. Are you going to write *now*, or forget it and go through the nightmare of Christmas shopping again?

SPANGLES & EMB. MATERIALS.
YARNS **BEADS** FOR BAGS AND CHAINS, Chenrons, Gold Threads, Cross Stitch Materials, Jewelry, Silks and Wools, Lace Braids. JEWELS
EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be bought elsewhere. Send stamps for mail list. Est. 1890.
PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.
WHOLESALE & RETAIL

THE ROAD TO BEAUTY Send 2c stamp to cover postage for liberal free samples of Keeler's Superior Cold Cream, Cold Cream Soap and Face Powder, the most exquisite for the Skin and Complexion. Also booklet, "The Secret of Beauty." CHARLES E. KEELER CO., Dept. K, Philadelphia, Pa.

A Perfect Figure

You may have it by wearing the

"Perfect Contour Form"

IT is adjustable to any figure. It gives a permanent straight front and is attachable to any corset.

It improves the figure of every woman. Through various arrangements of the patented feature it can be adjusted to give the exact degree of roundness desired and is especially adapted for undeveloped figures. Is a simplified bust extender and brassiere. It dispenses with all ruffles, paddings, or anything heating to the body.

Built of good quality of batiste, handsomely trimmed. Sent on receipt of price, $1.00.

Chas. S. Pate, 874 Broadway, N. Y. City

Educational Guide

VOGUE has on file much information about American and foreign schools and is glad to advise parents on suitable institutions. Please give particulars of the kind of school you are seeking, the geographical location preferred and the price you care to pay. *Address:*

Manager Educational Guide
VOGUE
443 Fourth Avenue, New York

New York

STUDY INTERIOR DECORATION AT HOME

DO YOU want to know how to select house furnishings, how to design and decorate rooms, how to use "Periods" correctly? Send for announcement of Non-Resident Courses of Art Instruction, Henry Turner Bailey, Director. These courses are offered by the New York School of Fine & Applied Art, Frank Alvah Parsons, President. *Write at once to*

SUSAN F. BISSELL, *Secretary*
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DRAMA · ORATORY · OPERA AND SINGING
STAGE AND CLASSIC DANCING AND MUSICAL COMEDY
20th year, strong faculty, beginners and advanced students accepted. For illustrated booklet how 3000 Graduates, now celebrated professionals, have succeeded. Address Thos. Irwin, Manager, Theatre Bldg., 301-309 W. 23rd St., N. Y. City.

THE BRYANT SCHOOL FOR **STAMMERING** An institution for the correction of speech defects. Established by a physician in 1888. Methods scientific and direct. Improvement at once. Authentic references of the highest character, if desired. Call or write for information. Examination gratis. E. A. BRYANT, M.D., Prin., 62 W. 40th St., N.Y.

European

MADAME CANIVET
Receives in her home in Paris a few ladies wishing to perfect themselves in French, Art and Music. *Special classes of dressmaking and cooking. American references.*
PARIS, 10 AVENUE JULES JANIN.

Original Georgette Model of Plum Plush $35.00

ANNETTE
Who imports Distinctive Hats and Frocks for "The Ultra Fashion"
1 E. 45th St. New York Near 5th Ave.

It is as important to know what to ask for in buying knit underwear as it is in choosing any other article of dress.

Forest Mills

KNIT UNDERWEAR

Hand Finished

in the New *"Fine Weave"*

fills every need and requirement of the woman who knows what is necessary for comfort, for appearance and for solid satisfaction—both for herself and for her children.

Any woman who prefers this New "Fine Weave" underwear to the regular weave can find all Forest Mills sizes, weights and shapes duplicated in it. The "Fine Weave" underwear has the same hand crochet finish at the neck as the regular line, and is sold at the same price for the corresponding quality.

The "Fine Weave" can be had in lisle, silk lisle, wool, silk and wool, and cotton. It is made in sizes to fit every figure, is made in three weights—thin, medium and heavy—and is sold at all stores where good underwear is sold.

Note the Styles in the Margin

Dutch necks, low necks, high necks, elbow sleeves, long sleeves, short sleeves and sleeveless, knee lengths and ankle lengths, union suits, vests and tights are all to be had in both weaves, all bearing the celebrated Forest Mills trade-mark which guarantees their quality and finish.

Price 50 cents to $4.00 a garment

We will be glad to send you the Forest Mills Style book if you will write our New York Headquarters.

Brown Durrell Co.

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Brown Durrell Building

NEW YORK
Brown Durrell Bldg., 1 West 19th St.

CHICAGO
Textile Building, Adams St. and Fifth Ave.

Vantine's

The Oriental Store

Tempting Fashions Borrowed from China and Japan

Kimonos, Opera Coats, Boudoir Gowns

WHEN the Eastern touch is present in every afternoon and evening gown, the winsome garments themselves as worn by the women of Tokio and Pekin come in for an unusual share of appreciation. Mandarin Coats for Evening Wear will be more fashionable than ever this Winter. Vantine Crepe and Silk Kimonos, exquisitely colored and hand-embroidered, have an established vogue. Wadded Silk Boudoir Gowns, for both men and women are perennial favorites. The Vantine Winter Importations are in—recognized as the handsomest sent to any country from the Orient.

Vantine's Mandarin Coats

Made of Kabe Crepe, hand-embroidered in floral designs in colors and self tones, silk lined and interlined. Regulation Chinese models—cannot be obtained elsewhere. $25, $30, $35, $40 and up.

Japanese Silk or Crepe Kimonos

The Famous Vantine Kimonos, made under our supervision in Japan. Beautifully hand-embroidered in silk. Pink, light blue and lavender. Full, flowing sleeves. Cannot be equalled in quality or correctness of cut. $12, $15, $18, $22 and $25.

Vantine Pullman Kimonos

Folded in a small silk bag, for convenience in traveling, and packed in attractive boxes for gifts. Made of special Japanese silk, cuffs and collars embroidered. Light blue, rose, old blue, lavender, pink or white. For both men and women, $13.50.

Silk Boudoir Gowns and Jackets

Made of excellent quality wadded silk, specially tailored and very durable. Full length, in variety of colors, $6.75. Embroidered, $10.75. Plain for men, $6.75.

Jackets of wadded silk, embroidered, for women, $6.50; plain, $4.50. For men, $5.50.

Women's Japanese Quilted Silk Vests, black or white, with sleeves, to be worn under coat, $4.75.

We handle one quality only of these wadded silk gowns—the *very best*—*of* which we make a specialty. Comparison is invited with all others, at any price.

Mail Orders Promptly Filled—Write for The Vantine Book.

A. A. VANTINE & CO.

Boston — Broadway and Eighteenth Street, New York — Philadelphia

CAREY PRESS, N. Y.

LOZIER
Touring Cars
Five Models
$5000
Limousines
Landaulets
$6500
LOZIER
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DITTMAN-STEIDINGER-COMPANY, N.

Christmas Gifts Number of Vogue

NOV 25 1912

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PERIODICAL DIVISION

DECEMBER 1, 1912
PRICE 25 CENTS
THE VOGUE COMPANY

McCallum
Silk Hosiery

Their superior quality and perfect shaping have won them an enviable prestige with critical men and women. Made to match any sample of material if a few days' time is allowed. Matched mending silk and a guarantee with every pair. $1, $1.50, $2, at the best dealers. McCallum Hosiery Company, Northampton, Mass.

N

TIFFANY & CO.

PEARLS
JEWELRY
DIAMONDS
WATCHES
NOVELTIES
BRONZES
CLOCKS
CHINA
SILVER

FIFTH AVENUE & 37TH STREET
NEW YORK

Classified Index of Christmas Gift Suggestions on page 89.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

3

No. 3—Stock and Jabot of shadow lace and net with colored silk bands **1.95**

5

No. 7—Jabot of fine ecru shadow lace and net, with black velvet bow..... **2.45**

7

9

No. 5—Robespierre Collar of black or white satin, with fine shadow lace and silk bow..... **1.45**

21

11

15

17

19

23

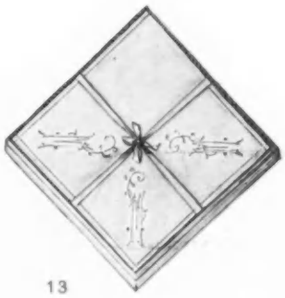
"Ysobel" Gloves for Women and Misses

REAL FRENCH GLACE KID GLOVES

No. 15—12 BUTTON LENGTH, black, white, tan or grey; Value $3.00.... **2.25**

No. 17—2 CLASP, in black, white or tan; Value $1.50.... **1.25**

No. 19—16 BUTTON LENGTH Mousquetaire in black, white, tan, grey or champagne; Value $3.50.... **2.75**



13

25

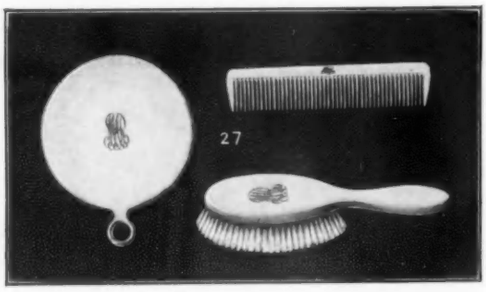
Handkerchiefs

For Women and Misses

No. 9—Embroidered Handkerchiefs, in French designs, scalloped edge, assorted patterns ..... **.25**

No. 11—All Linen Handkerchiefs, Armenian lace edge, hand embroidered initial... **.50**

No. 13—Plain White Hemstitched all linen, Longfellow initial embroidered in colors, assorted—pink, blue and violet; box of 6 **.75**



27

No. 27—"Parfait" English Ivory Toilet Sets, large ring handle mirror, brush and comb in moire box with Script Monogram, three initials, in blue, gold, rose or black; Value $7.50.... **5.95**

No. 27A—Same Set Without Monogram..... **4.95**

Silk Hosiery

For Women and Misses

No. 21—Fine quality pure thread silk, in black, white, light blue, or pink, richly self embroidered, spliced heel, cotton sole and cotton tops, all weights, assorted patterns; 3 pair for 2.75 **.95**

No. 23—Extra quality pure thread silk, in black, white, tan and all shades, cotton or silk sole, and garter top, extra spliced heel and toe, all weights; 3 pair for 2.75 **.95**

No. 23A—"Parfait" guaranteed pure thread silk, black with silk or lisle sole doublex heel and toe and "Dub-L" silk garter top, all weights; 3 pair for 3.50 **1.25**

No. 25—Extra fine quality pure thread black silk, richly hand embroidered in self or colors, exclusive designs, doublex heel and toe and "Dub-L" silk garter welt, all weights, assorted designs; 3 pair for 5.70 **1.95**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

29

33

Useful Holiday Gifts

FOR WOMEN AND MISSES

Mole Coney Fur Set

No. 29.—LONG STRAIGHT SCARF Of mole Coney fur, made in stripe effect, lined with mole-colored silk, finished at bottom with silk fringe to match.
Value $24.50.... **19.75**

No. 29A—LARGE PILLOW MUFF Of mole Coney fur to match.
Value $21.50.... **15.75**

Crepe de Chine Boudoir Gown

No. 33—SILK CREPE DE CHINE BOUDOIR GOWN, in pink, light blue, violet, white or black, lined with China Silk; trimmed with white Swansdown, satin revers. Sizes 32 to 44 Bust.... **18.50**

31

35

Useful Holiday Gifts

FOR MISSES, GIRLS AND CHILDREN

Japanese Quilted Silk Gown

FOR MISSES AND GIRLS

No. 31—IMPORTED JAPANESE QUILTED SILK GOWN, navy, light blue, pink, red or old rose, silk lined.

4 to 8 years	**4.95**
10 to 12 years	**6.95**
14 to 18 years	**7.95**

Angora Wool Set

FOR BOYS AND GIRLS

NO. 35—ANGORA WOOL SET, in gray, white, tan or red; 2 to 10 years.

Sweater	**2.85**	Leggins	**2.85**
Toque	**.95**	Mittens	**.45**

Classified Index of Christmas Gift Suggestions on page 89.

"Hurrah! Just What I Want For Christmas"

It's boy nature to want to "run something." That's why an Ives Miniature Railway System for Christmas will delight *your* boy. He can run an Ives Train to his heart's content. It is a Christmas gift that will make the whole year happier.

Under its own power, round and round the track—over bridges, through tunnels, past stations and switches—speeds the toy train. It may be stopped at stations or by signal.

Ives Toys

Make Happy Boys

Though very simple, the arrangement of trackage, turntables, switches and other parts of an Ives Miniature Railway System, will develop your boy's mechanical skill and knowledge.

If your boy has an Ives Railway, buy him more trackage, stations, semaphores, etc. Each new piece adds interest.

We Guarantee Every Train

For nearly half a century, Ives Toys have been a household institution in thousands of American homes. Every one of our Toys is built to last, by skillful workmen, from materials in which nothing is skimped. We absolutely guarantee to replace, without charge, any part that is defective in workmanship or material.

You can buy either a mechanical or an electrical Ives Miniature Railway System. Mechanical outfits cost, complete, from $1 to $20; electrical, from $3.75 to $25.

For the wee little chaps, we have trains to be drawn by strings, fire brigades, trolley cars (electrical and mechanical), coal carts, ice carts, trucks and cabs—from 50c up. Also battery motors and engines for the boy's miniature machine shop.

Look for the Ives Name

Ask any toy, department or hardware store to show you Ives Toys in operation.

Look for the Ives Trade Mark on the box and the Ives name on every piece. That's your guarantee of long, satisfactory service—your surest protection against flimsy, poorly-made toys.

If you cannot readily find an Ives dealer in your town, write us and we will refer you to one. Or, if we have no dealer, we will see that you are supplied. We make it easy for anyone, anywhere, to get the genuine Ives Toys.

Write for our beautiful three-colored Catalog picturing and describing Ives Toys. Please give your toy dealer's name.

The Ives Manufacturing Corporation

192 Holland Ave. Bridgeport, Conn.

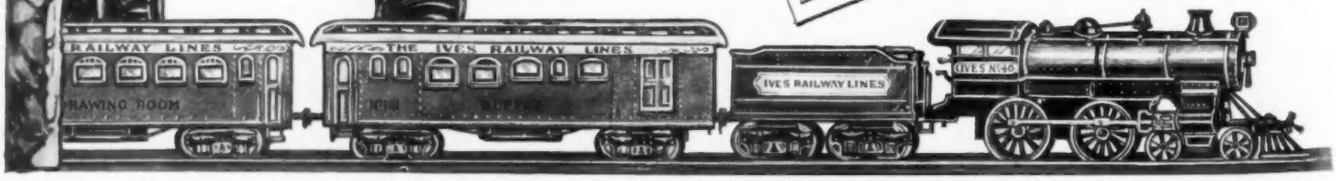
Established 1868. Oldest and largest miniature railway manufacturers in America

A Thrilling Story For Boys—*FREE*

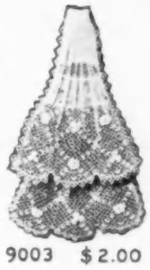
To any boy or any parent we will send, without charge, our dandy little story booklet, "How Six Boys Built a Railroad."

It tells about Howard Norris' wonderful ride in the engine of the fastest train in the world; how he formed a club of six boys who built a miniature railway; how they shipped freight; bought and sold it for paper money—and a lot of other things.

Write or send a postal today (giving your toy dealer's name) for a free copy.



9000
$3.50 SET



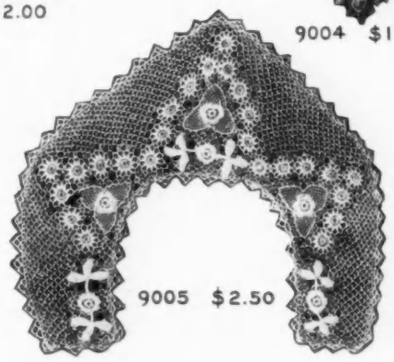
9003 $2.00

9002 $1.95

9004 $1.75

9001 $4.50 SET

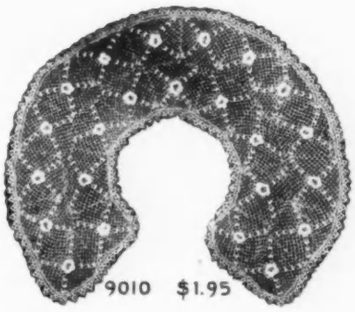
9006 $1.75



9005 $2.50

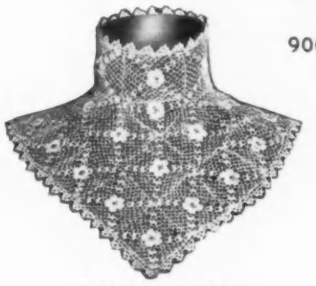
9007 $2.50

9008 95¢



9010 $1.95

9009 $1.25



9012 $2.95

9013 $2.50

9011 $1.45

9014 95¢

9015 $1.25

9016 45¢

Real Laces For Christmas

Her Christmas Gift—what shall it be? If you choose real lace, you will please your friends not merely for a day, or an hour, but for all time.

A jabot trimmed with real lace, a collar of Baby Irish or an Irish Crochet Robespierre collar is a gift which every woman of refinement will appreciate.

Maurice offers you a wonderful variety from which to choose. Every article shown by Maurice on this page is made of real Baby Irish. Prices are from 40 to 50 per cent less than any other shop can offer.

MAURICE

398 Fifth Ave. (Opposite Tiffany's) N. Y.

Illustrated Catalogue Free

9017 65¢

Classified Index of Christmas Gift Suggestions on page 89.

One of the many styles described in Item 4.

"Onyx" TRADE MARK Hosiery

The Year's

SILK HOSIERY EVENT

For Men and Women

Begins Monday, December 2nd

The Silk Event of the Hour and Year eclipses all previous efforts. Our unusually rich range of offerings appears in improved form. All show marked advances in Quality, Originality and Style.

Fashion's latest demands are faithfully followed in the "ONYX" Brand, hence you see beautiful, Fresh, Original Designs in Embroideries and inviting items from beginning to end, offering an unrivalled opportunity for the selection of Holiday Gifts.

The entire showing of plain blacks and colors, embroidered and clocked, represents the Highest Possible Values at surprisingly Reasonable Prices.

The great success accorded to this event in the past is *your* guaranty of satisfaction.

One of the many styles described in Item 4.

One of the many styles described in Item 4.

An original embroidered design, $5.95.

An original embroidered design, $7.95.

Men's plain silk hose, described in Item 9.

Lord & Taylor

NEW YORK

Let Vogue do your Christmas Shopping.

"Onyx" TRADE MARK Hosiery

The Year's

RICH HOLIDAY GIFTS

One of the many styles described in Item 5.

FOR WOMEN

Item 1.—An excellent silk hose value in plain black and white, pink, sky and other good colors. **$1.00.** *Value* $1.35 *to* $1.50

Item 2.—A superb assortment of women's black and colored silks in heavy, medium and gauze weights: some with Lisle Soles. Outsizes for big folks in black only; also black with self and colored clocks, all silk, and black and colors with Lisle Tops and Soles, self clocked. All have improved "Dub-l" Tops and "Wyde" Tops, High Spliced Heels and Toes. **$1.35** *Value* $1.75 *to* $2.00.

EMBROIDERED SILKS

Item 3.—A choice lot of women's black, white, and other popular colors, all self-embroidered. **$1.10.** *Value* $1.50.

Item 4.—An exceptional lot of women's black silk with Lisle Tops and Lisle Soles; all hand embroidered; self and colored designs in pleasing variety. **$1.35.** *Value* $1.75.

Item 5.—The supreme value; all black hand-embroidered silks; also white, pink, sky, bronze, gold and silver; unusually rich floral and arabesque patterns in self and illuminating colors. **$1.95.** *Value* $2.50 *to* $3.00.

Item 6.—A fine selection of artistic, exquisite, ornamental hand-embroidered designs. **$2.85.** *Value* $3.75 *to* $5.00.

One of the many styles described in Item 5.

FOR MEN

Item 7.—A generous value in black and all desirable colors; also iridescent shot effects in harmonious combinations. Very fine quality. **50c.**

Item 8.—Extra special quality in black and colors; plain and clocked in self and colors; Lisle Soles, Silk Soles, "Doublex" Heels and Toes. **$1.00.**

Item 9.—Our Christmas Gift offering in black and colors, plain and clocked. **$1.35.** *Value* $1.75 *to* $2.25.

One of the many styles described in Item 5.

An original embroidered design, $10.95

An original embroidered design, $4.95.

Men's clocked silk hose, described in Item 9.

Lord & Taylor

NEW YORK

Classified Index of Christmas Gift Suggestions on page 89.

Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

IN DAINTY CHRISTMAS BOXES

THERE is no gift more exquisite—and none more acceptable—than a dainty Christmas box of Crane's Linen Lawn. The paper itself is the handsomest and most exclusively distinctive writing paper made. The boxes are of such attractive design and careful workmanship that they would be well worth giving for themselves alone. Designed as they are in just the right sizes for handkerchiefs, gloves, veils, ribbons and scarfs—for the needs of men as well as for women—they are made for real use. And they are more than ornamental, with their pale grey Rookwood effect, embossed in grey and gold. The prices vary with the sizes, but no matter how large or how small the box, the paper itself is unvarying in quality.

These holiday boxes of Crane's Linen Lawn are to be found wherever writing paper of the better quality is sold. If you cannot find them at your dealer's, however, we will gladly give you the name of a dealer near you who carries them in stock.

Here are some of the styles:

122—A box for handkerchiefs, contains 1 quire Crane's Linen Lawn, paper and envelopes, medium size. **$ .50**

123—A flat telescope box for veils, handkerchiefs or ribbon; contains 2 quires Crane's Linen Lawn Dresden White, paper and envelopes, medium size. **$1.00**

124—A flat hinged-cover box for veils; contains 2 quires Crane's Linen Lawn Dresden White, paper and envelopes, in the exclusive Blythewood size, with its long, narrow style of envelope. **$1.25**

126—A shallow hinged-cover box for gloves, containing 3 quires Crane's Linen Lawn Dresden White, assorted sizes—1 quire each of note, medium and letter size. **$2.00**

128—Small cabinet, containing 2 quires Crane's Linen Lawn Dresden White, assorted sizes—1 quire note size paper and envelopes, and 1 quire medium size paper and envelopes. **$1.25**

129—Three-quire cabinet; containing 3 quires Crane's Linen Lawn Dresden White, paper and envelopes—1 quire each of note, medium and letter size. **$2.00**

132—Upright card cabinet, containing 24 correspondence cards with gold edge and envelopes. Medium size. **$ .75**

134—Card cabinet, containing 2 quires Crane's Linen Lawn Dresden White correspondence cards and envelopes—1 quire note size, 1 quire medium size; cards with gold edges. **$1.50**

135—A box for ribbons, contains 2 quires Crane's Linen Lawn Dresden White—1 quire paper and envelopes, medium size, and 1 quire correspondence cards and envelopes, medium size; cards with gold edges. **$1.50**

136—A deep box for gloves, containing 4 quires Crane's Linen Lawn Dresden White—2 quires medium size paper and envelopes, and 2 quires correspondence cards and envelopes, medium size; cards with gold edges. **$3.00**

137—A cubical cabinet; contains 4 quires Crane's Linen Lawn Dresden White—2 quires medium size paper and envelopes, and 2 quires correspondence cards and envelopes, medium size; cards with gold edges. **$3.00**

139—Eight-quire Cabinet, contains 8 quires Crane's Linen Lawn Dresden White—4 quires paper and envelopes, medium size; 2 quires correspondence cards and envelopes, medium size; 2 quires correspondence cards and envelopes, note size; paper and cards with gold edges. **$7.00**

TRADE MARK

EATON, CRANE & PIKE COMPANY

NEW YORK PITTSFIELD, MASS.

TRADE MARK

Haviland & Co

take pleasure in announcing
the opening of their new retail store
at Eleven East Thirty-sixth Street in the City of New York
under the direction of

Mr. Arthur Veel Rose

formerly Pottery Expert with Messrs. Tiffany and Company
and cordially invite you to inspect their stock of
Haviland China, Rock Crystal Glassware
Sèvres Porcelains, Lalique's Art Glass, Classic Bronzes
Antique and Modern Statuary

Haviland & Co

Eleven East Thirty-sixth Street
New York

Classified Index of Christmas Gift Suggestions on page 89.

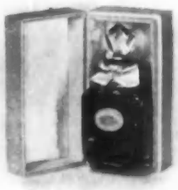
Distinctive Holiday Gifts from the

JEWELED GARTERS

V 109 Everything sparkles with strass stones—this season. Even milady's garters are jeweled. These made of satin ribbon in pink, blue or black with design in rhinestones. $2.50.

VIOLETTE De PARIS

V 107 Violette de Paris (exclusive) prepared in Paris by the Parfumerie Claire, has caught more than the mere violet sweetness. It has caught the fresh woodsy odor of the big single purple blossoms, so that a whiff of Violette de Paris—gives one the sensation of burying her face in a great mass of Parma violets. 2 oz. bottle, $3.50.



FEMINITÉS

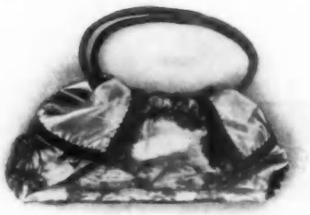
V 110 This little cluster of tiny apples is one of the newest Paris ideas in corsage bouquets. The apples may be pink, cerise, or pink, blue and lavender, combined with green leaves of picot edged ribbon. Price $1.50.

A simple white crepe rose with white satin leaves, makes a distinctive ornament for mourning wear. $1.50.

Scented satin squares to pin in the gowns. In ribbon tied packets of six, $1. Please state whether you desire Rose Speciale sachets which are rose sweet with something of the old fashioned odor of rose geranium leaves; or Melisande—a whimsical Oriental scent.

FANCY BAG

V 108 This catch-all bag for all sorts of dainty odds and ends, is made of flowered cretonne veiled in gold net. The lining is of vieux bleu satin and the turned over corners are edged with gold braid. A charming gift, one which might easily have come from Paris. Price $3.50.



POWDER POMPONS

V 114 This box of brocaded moire silk trimmed with gold galon, holds forty-eight tiny tissue envelopes. And each envelope contains a soft pompon of powdered cotton. Useful to place in a dressing room during a reception or dinner, and charming for the guest room. Price $3.

BONNET BOX

V 105 Baby's Christmas bonnet may be presented to him in a dainty bonnet box, such as little French babies are receiving. These boxes are tinted pale pink or blue and delicately painted by hand. The ribbon bow atop is hand painted too. Inside, a little bonnet-rest stands in a puff of silk. Pink or blue, $3.50.

CAMÉE CANDIES

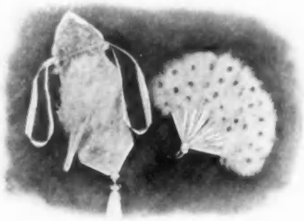
V 101 Camée candies are the most delicious French sweets that a young girl ever exclaimed over. They are made in the Wanamaker candy cuisine by a white capped and aproned French chef according to the most delectable French recipes. Pure chocolates with delicious fillings, candied fruits, crystalized violet and rose petals and creamy bonbons. Daintily packed in 1, 3, 5 and 10 lb. boxes, $1 lb.

REYNIER GLOVES

V 116 Fine Reynier gloves from the Reynier Ganterie in Grenoble. They are without question the finest gloves made to-day for women. They fit the hand smoothly and perfectly, are made of selected kidskin, in fact, down to the smallest detail they are perfection. 16 button length, $4.25.

COTILLON FAVORS

V 103 A fan in a silken bag is one of the newest cotillon favors. The bag may be of chiffon cobwebbed with gold over satin like the one pictured. Blue, pink or white, 50c.



Ostrich fans with celluloid sticks, pink, blue or white, 50c.

Fluffy marabou fan dotted with tiny rose buds, 50c.

John Wanamaker—New York

John Wanamaker Christmas Shops

OSTRICH NECKPIECE

V 100 Fluffy little ostrich boas are very chic this winter. Especially the very small ones which curl softly about the throat. Pictured is one which may be ordered in gray, white, black, taupe or blue. The ends are finished with long satin streamers. Price $5.

SILK STOCKINGS

V 102 Here are the newest stockings from Paris. They are knitted in combinations of sage green and salmon pink, bronze and royal purple, brown and green. The drop stitch design is attractive and brings out the combined colorings very effectively. Hand-embroidered on the instep and made of the finest French silk, $6 a pair.

HAND BAG

V 111 Smart bag of fine pin seal with flexible "gate handle" resembling the watch bracelets which are the vogue now. The bag is very new in shape, is lined with moire silk and the inner pocketbook is lined with soft suede. Small card case tucked inside. Black, tan or gray, $5.

Rana

V 106 La Perle Rana (exclusive) reproduces faithfully the exquisite lights and shadings of the finest real pearls.

The strand pictured has a platinum clasp and is $45. Rana pearls may be had at from $30 to $85 a string in graduated or matched pearls.

PARIS LINGERIE

V 112 Three-piece Paris-made lingerie set consisting of drawers, chemise and nightgown of fine sheer nainsook. The embroidery design is quite elaborate and is beautifully done; the lace inset is Valenciennes in a real lace design; and every tiny stitch put in these garments has been taken by hand. The set, $12.50. This lingerie is chosen personally by Wanamaker representatives in Paris.

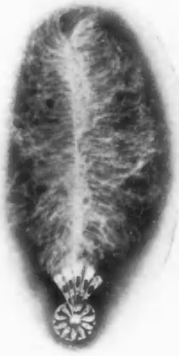
SMART NECKWEAR

V 104 A bit of neckwear is a gift which is always appreciated. And if the jabot or collar be new and of French inspiration so much the better.

On the taffeta collar of the jabot pictured, the Dresden flowers, on a black and white checked background, have the effect of being cross-stitched on in colors. Frills are of very fine cream shadow lace, and the tiny buttons are of cut crystal. An exact duplicate of a Paris jabot, this, and priced $4.25.

COIFFURE ORNAMENT

V 113 Becoming coiffure ornament of rhinestones set in silver with pearl center. The ornament is attached by a flexible hinge to a long hair pin which makes it easy to place it prettily in the hair. Without the ostrich fantasie, $7.



CORSET CASE

V 115 Satin corset case which may also be used to hold fine lingerie. The envelope is padded and lined with soft china silk, and hand-painted in delicate French wreath designs. Price $5.

John Wanamaker—New York

Classified Index of Christmas Gift Suggestions on page 89.

"What Kind of a VOGUE Next Year?"

AND now, as the year draws to its close, we know this question takes shape in many a VOGUE reader's mind.

"What kind of a VOGUE are you going to give me next year?"

We are not planning such a very different VOGUE. Our efforts will be devoted most of all to making VOGUE a little better throughout, a little more alert as a fashion reporter, a little quicker to lay before you the newest ways of doing those things which Madame la Mode tells us to do.

So, it is not possible to say, "During the New Year, VOGUE will do thus and so—will publish such and such articles—will defend this style and criticise that one." VOGUE lives always too close to the fleeting moment for that. But we can say that from end to end of 1913 VOGUE will continue to publish the new styles *first;* to be the promptest, most truthful carrier of every kind of news which can interest a—forgive the old fashioned word—a lady.

We count ourselves fortunate in retaining the services of all the clever men and women whose contributions have been so well received during the past year. Among many others, we are looking forward to new articles by Caroline Duer, Anne Rittenhouse, Edward N. Vallandigham, Walter Prichard Eaton and Mrs. Poultney Bigelow. The dramatic department will remain in the hands of Mr. Clayton Hamilton.

Nor are the VOGUE artists idle. G. Wolf Plank, whose sensational "peacock cover" of a year ago will still be remembered by many readers, is now at work on several even more whimsical designs. Frank X. Leyendecker is planning a number of new drawings, as are Helen Dryden and Sarah Stillwell Weber. Among our illustrators of the fashions, Eve Ganson will continue to send from Paris her effective pictures of the latest modes; and in New York Marion Curtis and Alice Little will contribute regularly.

On this page we give a list of VOGUE's numbers for 1913, with a brief hint of their contents.

Vogue, 443 Fourth Avenue, New York.

Send VOGUE for one year as my Christmas gift to the following friends. I enclose $4 each:

My Name .....

Address .....

Send VOGUE to

Name .....

Address .....

Name .....

Address .....

Name .....

Address V.12-1

Our Own Christmas Suggestion

Reverting for a moment to Christmas, why not use VOGUE itself as a Christmas gift? Few gifts that cost so little can please so much. Simply use this coupon.

Here follow the titles of VOGUE'S numbers for 1913, with a hint of the contents of each number.

Motor Fashions — January 1
Smartest novelties for owner, guests, car and driver.

White & Southern Fashions — Jan. 15
The trend of coming styles as seen in the Southland.

Smart Fashions for Limited Incomes — February 1
First aid to the fashionable woman of small means.

Forecast of Spring Fashions — Feb. 15
The earliest authentic news of the Spring mode.

Spring Patterns — March 1
Working models for one's whole Spring and Summer wardrobe.

Spring Dress Materials & Trimmings — March 15
How the Spring models shall be developed.

Spring Millinery — April 1
The newest models in smart hats, veils and coiffures.

Spring Fashions — April 15
The last word on Spring gowns, waists, lingerie and accessories.

Bride's — May 1
Late Spring fashions and special bridal interests.

Summer Homes — May 15
A journey "thro' pleasures and palaces" in Newport and elsewhere.

Summer Fashions — June 1
The final showing of the Summer modes that will be.

European & Travel — June 15
Where to go, how to go, what to wear and how to wear it.

Hot Weather Outing Fashions — July 1
The correct wardrobe and equipment for all outdoor sports.

Vacation — July 15
The perennial interests of Summer described and pictured.

Outdoor Life — August 1
The beau monde at play in Newport, Bar Harbor and the Berkshires.

Children's Fashions — August 15
Outfits for the infant and the school boy or girl.

Autumn Millinery — September 1
A guide to the season's best expressions in hats and bonnets.

Forecast of Autumn Fashions — Sept. 15
The first accurate forecast of the fashions for Autumn.

Autumn Patterns — October 1
A grown-up picture book, featuring Vogue's patterns for Fall and Winter.

Autumn Shopping — October 15
A tour through the best shops of two continents.

Winter Fashions — November 1
Vogue's dress rehearsal of the Winter mode.

Dramatic & Vanity — November 15
The fine arts that make fair women fairer.

Christmas Gifts — December 1
Vogue's solution of the Christmas Shopping problem.

Christmas — December 15
Midwinter fashions, festivities and frivolities.

Sterling Fern Dish, 185A.....$131.00
Sterling Sandwich Tray, 509..... 21.00
Sterling Relish Dish, 100A..... 38.00
Sterling Watteau Basket, No. 220... 96.00
Sterling Tea Set, 5 pieces, No. 560.....$270.00
Sterling Bouillon Cups, No. 50, per doz. 84.00
Plated Brule Bowl and Ladle, 093H.... 17.00
Sterling Chafing Dish, No. 50..... 214.00

Gifts for every purpose—simple or elaborate—are here in unequalled variety, each one a gem, original in conception, perfect in workmanship and at most attractive prices.

Diamonds, Precious Stones, Gold Jewelry, Sterling Silver, Bronze Electroliers, Stationery, Leather Goods, Canes and Umbrellas

REED & BARTON CO.

Jewelers and Silversmiths

FIFTH AVENUE and 32d STREET

TRADE MARK
STERLING

4 MAIDEN LANE NEW YORK

Classified Index of Christmas Gift Suggestions on page 89.

Like Walking on Air

A new pleasure comes to those who for the first time replace hard leather heels with new live rubber.

What rubber tires are to the motor

O'Sullivan's Heels

of New Live Rubber

are to the body, in this age of hard pavements.

Lots of people don't believe there is any difference until they try

O'Sullivan's

They find to their surprise that they are walking with less effort and added pleasure.

Business men are enthusiastic at the energy saved.

Women wear O'Sullivan's Heels because they find in them the secret of the graceful, elastic step that goes with youth and beauty.

At Any Shoe Store — Attached 50c

PECK & PECK

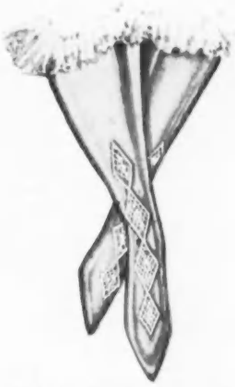
HOLIDAY HOSIERY

¶ Peck & Peck offer to customers the splendid facilities of the largest and most varied collection of Hosiery in America.

¶ Those in search of styles strikingly original, bringing out individual ideas—as well as the regular staple qualities—can here obtain satisfactory service.

¶ Buy Peck & Peck Merchandise Bonds. Present them to your friends for Christmas and let them select the stockings they wish at any of our three Fifth Avenue hosiery shops.

No. 233 E—Fine openwork and hand-embroidered Silk Stockings. Come in different designs. Double tops, elastic, fine French quality. Black or colors. Price $5.00 a pair.



No. 23180—Real Lace Stockings, our own make, are lower priced for the qualities, will wear better and look finer than those made in Paris. We import our laces and insert them into the finest French silk stockings. Prices from $10.00 to $100 a pair. We make no imitation lace stockings.

Special for Christmas

Not Illustrated

PECK & PECK
Queen Victoria Silk Stockings

Fine quality, unusually sheer. So thin a pair can be drawn through a finger ring. Price $2.50 a pair. With Clocks, $3.00 a pair.

PECK & PECK
Special Combination Sets for Men at $1.00

Sox and Cravats perfectly matched, make fine presents.

PECK & PECK
Sea Island Cotton Stockings

FOR MEN, WOMEN AND CHILDREN.

Soft and elastic, and specially desirable for tender feet.
For Women, 85c a pair—$5.00 ½ dozen.
For Men, 69c a pair—$4.00 ½ dozen.
For Children, 50c a pair, for size 6—advancing 5c a size.

PECK & PECK

Have handsome pure silk French Mufflers, English knit Silk Scarfs, Hand-made French Silk Sox, all to match, $18.50.

No. 1037—Shaded Lisle Sox with a $1.50 scarf to match. Colors—black and white mixture, purple, red, green and blue mixtures. The set for $2.00.

No. 5x—Sets Sox and Scarfs to match. Heavy Pure Silk Sox, $2.00 quality; Fine Scarf, $1.50 quality; the set, price $3.00.

Mail orders receive prompt attention

PECK & PECK

Exclusively Hosiery

THREE FIFTH AVENUE SHOPS

230	481	588
at	at	at
27th St.	41st St.	48th St.

NEW YORK

IT IS NEXT TO IMPOSSIBLE TO SHOW HERE OUR FINE QUALITIES. YOU WOULD BE BETTER PLEASED IF WE SENT YOU A LARGE ASSORTMENT ON MEMORANDUM. THEN MAKE YOUR SELECTIONS AND RETURN ALL OR ANY PART BY EXPRESS AT OUR EXPENSE. OUR QUALITIES CANNOT BE EXCELLED.

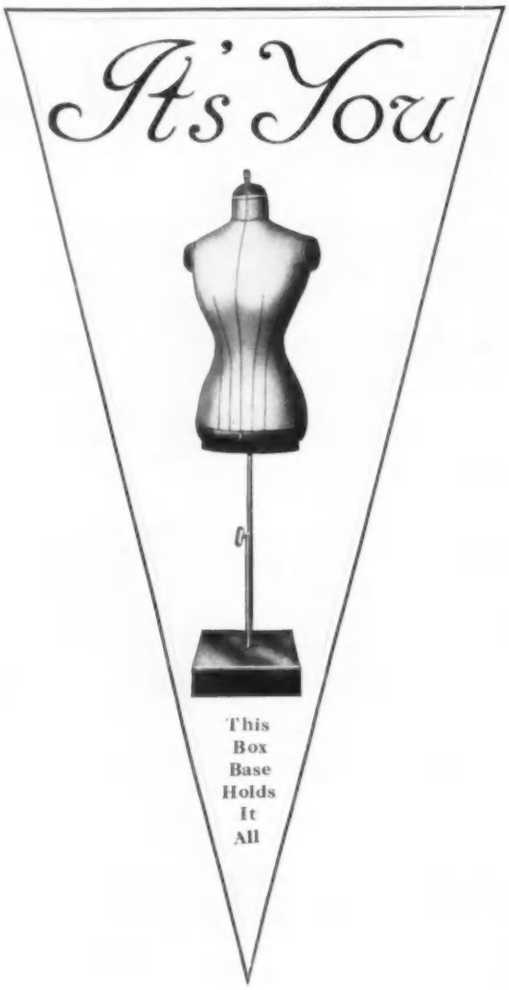
No. 160 RS—The most brilliant Rhinestones and embroidered clocks. Fine French silk stockings, also many other patterns. Price $5.00 a pair.

No. 86—Children's French Silk Stockings, white, tan, pink, blue and black, with clocks, $2.00 a pair; without clocks, $1.50 a pair.

No. 164—Children (French make) ⅝ and 1" ribbed, and ⅞ and 1" Ribbed Lisle thread and Cotton stockings. Fine quality, and wear well. Black, white and tan. Price 85c a pair.

No. 148—Our own hand-embroidered, pure silk stockings. A great variety of patterns. $2.00 a pair.

Classified Index of Christmas Gift Suggestions on page 89.



Write for Illustrated Booklet, "IT'S YOU," Edition C-7, containing full description and prices.

THAT describes Pneu Form perfectly. Pneu Form, when inflated inside your fitted waist lining, *is you*—true to life in every detail of your figure, including the hips.

Pneu Form stands for you at home or at the dressmaker's while your waists, skirts or gowns are being made. It relieves you entirely from the vexing fatigue of standing hour after hour for "try-ons." You can see yourself as others will see you when you wear the garment.

Pneu Form is simple and practical. You inflate it inside your fitted waist lining, adjust the standard rod to correspond to skirt length and before you stands *you*, ready for the *pleasure* of dressmaking.

It is possible with Pneu Form and a properly fitted lining to make and complete the most elaborate gown without a single "try-on."

Pneu Form

The Pneumatic Dress Form

Sold in many first-class stores, and also in our New York Parlors

The Pneumatic Form Co.

557 Fifth Avenue
near 46th Street
NEW YORK

HOUSEHOLD LINENS
CHILDREN'S APPAREL

Gebrüder Mosse

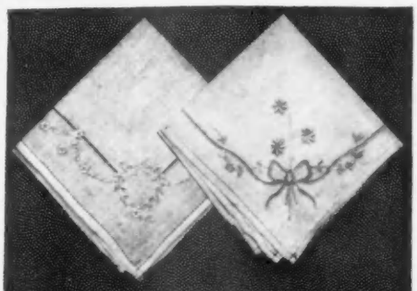
By Appointment to Her Imperial Highness the Crown Princess of Germany

Founded 1865

No. 19 West 45th Street Near 5th Ave. New York

BERLIN
47-48 Jaegersstrasse

PARIS
22 Rue St. Georges



HANDKERCHIEFS—the most exquisite Appenzell Hand Needlework. Large selection, from 85c each upward.

SMALL FAVORS in Bavarian Hand Embroidery on Linen. From $1.50 to $9.00.

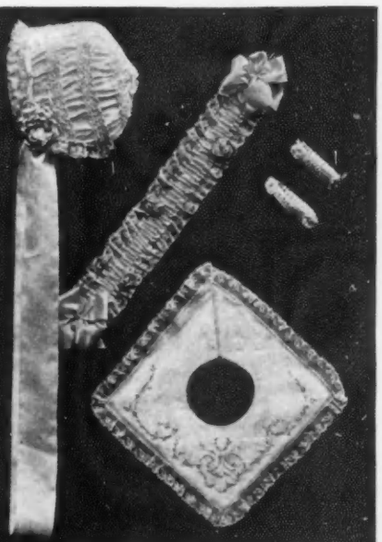
EMBROIDERED TOILET SACHETS in Bavarian Hand Embroidery. From $6.00 to $13.00.

GIFTS

FROM ABROAD

GIFTS possessing an individuality and character that invariably appeals—the accompanying illustrations are merely suggestive of the scope and variedness of our extensive lines.

¶ WHILE WE DO NOT ISSUE A CATALOG, CORRESPONDENCE AND ORDERS BY MAIL ARE MOST CORDIALLY INVITED, PROMPT ATTENTION BEING ASSURED IN EVERY INSTANCE



INFANTS' HAND-MADE CAPS, dainty designs, with real laces and French hand emb'y, from $7.50 to $25.00. BABIES' SILK CARRIAGE STRAP—$3.50. BABIES' ARMLETS—$1.50 pair. INFANTS' BIBS—real lace and French embroidery, from $2.75 to $25.00.

SOFT BABY BATH TOWELS in delicate shades of Pink or Blue, with "Bebe" or "Baby" hand embroidered, at $1.50. BABY TOWELS, of very soft Bird's-eye hand embroidered—$1.00.

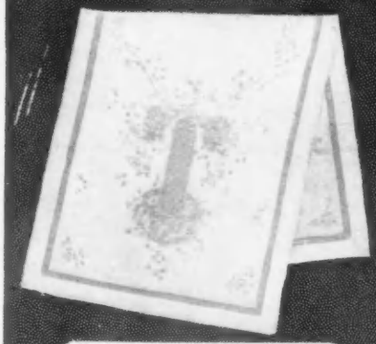
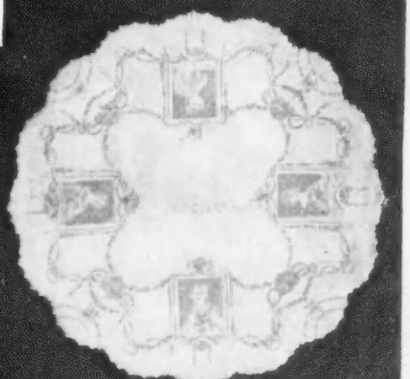


TABLE RUNNERS—Sideboard and Dresser Scarfs in exquisite Munich hand embroidery from $11.00 to $65.00.

AUSTRIAN BATH TOWELS—25 x 47 inches. Blue, lavender, green, gold; guaranteed fast colors. Per dozen, $24.00. Hand embroidered cross stitch monograms, per doz., $6.00 additional. Wash cloths and Mats to match.



CENTERPIECES — in German Art Needlework, ranging from $8.00 to $70.00.

Classified Index of Christmas Gift Suggestions on page 89.

ITALIAN RENAISSANCE FURNITURE

The Furniture of this period exerted a strong influence over the productions of Spain, Flanders and Germany, and even of France and England.

Sumptuous in form and made of the most costly materials to the order of the Princes of Florence, Rome, Venice, Milan and other capitals of Italy, this Furniture, with its wonderful carving, possesses an artistic character which has never been excelled.

In the Division of Furniture and Decoration, on the Third Floor of the New Store of W. & J. Sloane, there is assembled a most interesting collection of Italian Renaissance Furniture, including genuine masterpieces of rare quality, as well as faithful reproductions of some of the best examples of that period. The ***replicas*** are notable for their ***superior workmanship,*** every piece being ***entirely hand-made.***

Furniture in other Styles is also well represented.

W. & J. SLOANE

Furniture and Decorations

Fifth Avenue and Forty-Seventh Street, New York

James McCreery & Co.

23rd Street *34th Street*

Special Values

Women's Gowns, Cloaks and Suits

Women's Evening Gowns of Brocaded Satin, — bodice of shadow lace and brocade, dainty pink rosebud trimmed. White, Light Blue, Pink and Black.
value 45.00, 32.50

Evening or Afternoon Wraps of Charmeuse with revers, collar, cuffs and buttons of contrasting colored plush. Lined throughout.
value 48.00, 37.50

Motor or Travelling Coat of English Homespun with plush collar and buttons. Half lined with satin.
value 49.50, 38.00

Tailored Suit of Rough Diagonal Serge, fancy back. Navy Blue, Brown, Taupe and Black.
value 32.50, 25.00

Tailored One-piece Street Dresses of English Serge,—attractive model, collar of white cloth with colored velvet, white pearl buttons.
value 30.00, 23.50

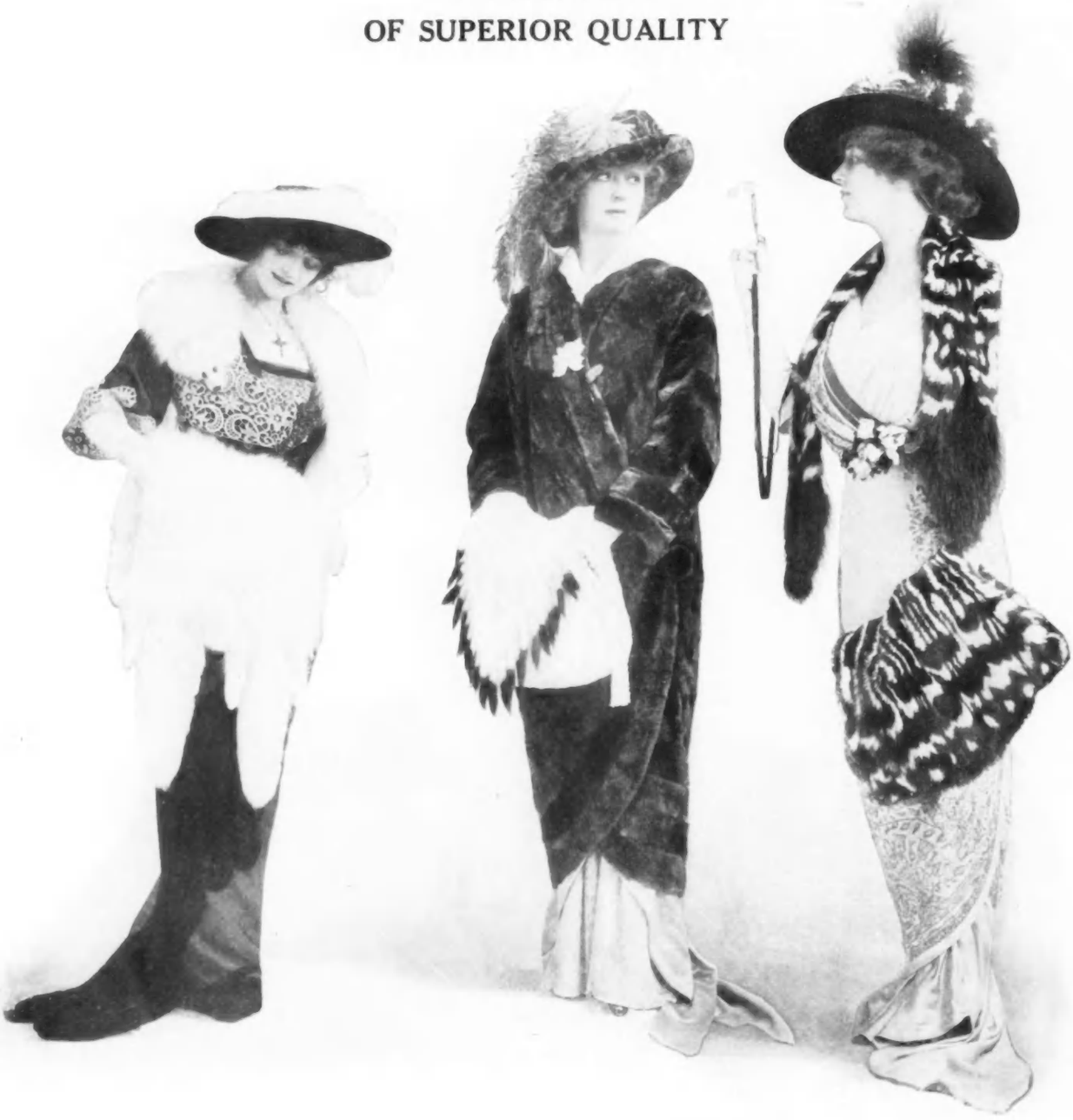
Classified Index of Christmas Gift Suggestions on page 89.

C. G. Gunther's Sons

Established 1820

FURS

OF SUPERIOR QUALITY



White Fox Hat	55.00	Mole Hat	75.00	Civet Cat Hat	45.00
White Fox Muff	55.00	Mole Coat, trimmed with Ermine	400.00	Skunk and Civet Cat Muff	45.00
White Fox Scarf	45.00	Ermine Muff	200.00	Skunk and Civet Cat Scarf	30.00

Fashion Booklet sent on request

391 FIFTH AVENUE

NEW YORK

Let Vogue do your Christmas Shopping.

Mary Grey's Home Treatment Box

What You Will Find in This Home Treatment Box

1. For Strengthening the Skin
the box contains a bottle of Mary Grey's SKIN TONIC, which promotes free circulation, tightens and whitens the skin. Especially good for loose and discolored skin under the eyes. (Included in the Home Treatment Box—if bought separately $5, $2 and 75c a bottle.)

2. For Cleansing the Skin
a jar of Mary Grey's CLEANSING CREAM. This cream nourishes and softens the skin, prevents the formation of large pores and blackheads. (Included in box—if bought separately, $3, $1.50 and 75c a jar.)

3. For Restoring the Complexion
a bottle of Mary Grey's MUSCLE OIL, the safe astringent prepared especially for relaxed skins, and for removing lines. (Included in box—if bought separately, $5, $2.50, $1 a bottle.)

4. To Apply Before Retiring
a jar of Mary Grey's RETIRING CREAM, which should be well patted in and left to nourish the face during the sleep. (Included in box—if bought separately, $3 and $1.50 a jar.)

5. A Delightful Lotion
which can be used as freely as necessary is Mary Grey's MEDICATED LOTION or liquid face powder. Unequalled for any eruption, very pleasant to apply. (Included in box—if bought separately, $2.50 and $1.50 a bottle.)

6. The Instantaneous Beautifier
Mary Grey's famous LIQUID ROUGE. Gives a soft and natural tint, and is infinitely the easiest rouge to apply. (Included in box—if bought separately, $1 a bottle.)

7. Also Included in the Box
is a packet of Mary Grey's FACE POWDER, half a dozen antiseptic FACE CLOTHS, and two SHIKI BEAUTY SACHETS for removing blemishes. Thus Mary Grey's Home Treatment Box contains every essential for improving a poor complexion and preserving a good one.

HERE, in wonderfully convenient form, is a box of toilet necessities specially chosen for you by Mary Grey. These are the preparations she uses in her practice—each of them has proved its value in many years' constant use.

With this Home Treatment Box at hand, you have a beauty shop in your own home. If you have any doubt as to the best means of using these Mary Grey specialties, Mary Grey will gladly advise you in person or by letter.

Send for the Home Treatment Box to-day. It will be sent, express free, to any address for $5. A description of each preparation is given in the column on the left—full directions for use accompany the box.

This coupon will save you the trouble of writing a letter. Simply sign your name, enclose check or money order, and mail to-day.

MARY GREY
Department 5
BRAUN STUDIO BUILDING
13 West 46th St., New York

MARY GREY, 13 West 46th Street, New York:
For the $5 enclosed send me your Home Treatment Box by express prepaid.
Name.....
Street.....
City.....
State.....

124

Classified Index of Christmas Gift Suggestions on page 89.

SINCE 1844

ALTHOUGH it is 68 years since we opened shop, we've never outgrown old-fashioned quality habits.

We adopt every labor-saving device that comes along. But for quality's sake most of the work in luggage-making demands skilled labor.

Over 50 per cent. of our skilled workmen have been with us for some ten to fifty years.

All our materials must be the best of their kind before we will turn them over to these workmen.

The diamond-shaped "Likly" trade-mark is an affidavit of durability.

Every piece of "Likly" hand luggage shown here is guaranteed for *five years.*

The "Likly" Luggage on this page will help you to solve the Christmas problem

An Uncommon Suit Case

Here is a stout-hearted traveler. It's all ready to live up to its fine, trim appearance. All stitches are the through-and-through-kind. Every part is ready for the hardest kind of service. Guaranteed for five years.

Three selected leathers. Sewed leather hinges. Light weight basswood reinforcement inside the ends keeps the shapeliness until doomsday. Shirt flap inside.

Price: $10.00

The "Likly" Overnight Bag

A handy bag for a short skip out of town. Easily tossed under your berth.

Has a hand-sewed frame and plaid serge lining. Guaranteed for five years.

Comes in six different leathers. Eighteen inches long. Further details in our booklet.

Prices: $16.00 to $27.00

A Special Gladstone

A two-room bag.

Notice the three filing pockets on the upper side of this bag. The man who wants to carry papers will appreciate this convenience.

This bag is extra strong and handsome. Heavy sewed corners. Hand-sewed frame. Leather lined throughout. Guaranteed for five years.

Five leathers. Two sizes. Our booklet tells the details.

Prices: $20.00 to $34.00

A Roomy Oxford

Holds a lot. Stands a lot.

Unusually full cut. Hand-sewed English frame. Bottom corners sewed on. Leather lined. Three pockets. Double handles. A convenient long-trip bag. Guaranteed for five years.

Six leathers. Three sizes.

Prices: $17.00 to $29.00

Here Is Bag Style

This is a "Likly" Kit Bag—a loungy aristocrat.

Of pliable leather. No stiffening except in the bottom. It collapses when empty. Filled, it assumes a square shape. Guaranteed for five years.

Three leathers and two sizes. More details in our booklet.

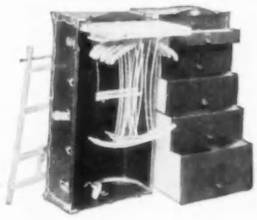
Prices: $26.00 to $31.00

A Fitted Case for Women

The toilet articles shown in this bag are of sterling silver and are placed upon a removable easel.

This case is made of genuine dull seal leather of finest quality. Silk lining. Double locks. Makes a handsome and convenient gift. Guaranteed for five years. Expensive but luxurious. Two sizes.

Prices: $110.00 to $112.50



A Trunk Thought:

We wish you could imagine you had never owned a trunk. Then you could look all kinds over with a fresh eye.

You'd compare the customary trunk with a wardrobe trunk.

"The first one," you'd think, "is just an elaborate box. I'll have to fold clothes up and jam them in. What a wrinkle collection I'll have at the trip's end."

"But the other one," your judgment would tell you, "is really sensible. I ***hang*** the clothes in. They go flat in travel. That bars wrinkles."

A "Likly" Wardrobe Trunk certainly keeps out wrinkles. It is really a traveling wardrobe.

A single strap securely holds all garments in place. This patented "Likly" feature enables you to get any garment you want right away.

The trunk shown above will hold from 15 to 18 women's suits and gowns or 10 to 12 men's suits.

"Likly" Wardrobe trunks come in a wide range of finishes, sizes and interior arrangements.

Prices: $22.50 to $100.00

Our booklet gives further details.

(Look for this brass trade-mark on "Likly" Luggage.)

Our new booklet settles every luggage question. It shows luggage from $5.50 up. We'll be glad to send you a copy. We'd like to direct you to a shop where you can look over the luggage itself.

HENRY LIKLY & COMPANY

Rochester New York

"LIKLY" LUGGAGE

Asks no favors of the baggage man

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

One year, (payable in advance, subject to 20% cash discount)..... **$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount). **$50.00**
Single Insertions, (payable in advance, subject to 5% cash discount). **$2.50**

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

FIRST AID TO THE CHRISTMAS SHOPPER

HERE are five pages of little advertisements. VOGUE has never before published so many in a single number of the "Shoppers' & Buyers' Guide." The reason? Christmas is coming, and the majority of these advertisers offer you new and practical gift suggestions.

Read these five pages carefully, and you will save yourself much of the perplexity—and perhaps a good share of the expense—usually associated with the purchase of Christmas gifts.

Even in this sternly practical number of VOGUE, which bristles with novel helps for the Christmas shopper, you will find nothing more practical than the big classified list of holiday offerings on these five pages.

The Manager of the "Shoppers' & Buyers' Guide" knows exactly what each advertiser is offering, and will be glad to help you answer any question that may arise when you are wondering where to buy the gifts you will need this year. Address:

MANAGER "SHOPPERS' & BUYERS' GUIDE"
VOGUE 443 Fourth Avenue New York

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

IMPERIAL OSTRICH FEATHER CO. 238 6th Ave., N. Y. Specialists:—Cleaning, dyeing. Old plumes remade into latest creations. Estimates given. Mail orders filled. Free catalog.

Books

BRIDE'S BOOK—BABY RECORDS
CHAP BOOKS.
List for the asking. The Antlers Bookshops, 700 Block, Royal Street, New Orleans, La.

BRENTANO'S
All the Holiday Books. Catalog sent on request. Orders receive immediate attention.
5th Ave. & 27th St., N. Y.

BOOK SHOP OF SERVICE Books of all publishers for all occasions. Charge accounts accepted. Doubleday, Page & Co., 12 Penn Station Arcade, N. Y. Tel. 3697 Chelsea.

THE GIRLHOOD OF QUEEN VICTORIA: Extracts from the Queen's Private Diary. 2 Vols. Illustrated. $9.00 net. Longmans, Green & Co., Vogue Building, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1464 Riverside.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebee & Shaddle, 38 W. 35 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

BABY SHOP. Dainty hand-made layettes. Originally dressed celluloid dolls for the baby's bathtub. Elizabeth Coleman, 247 South 20th Street, Philadelphia, Pa.

Children Outfitted from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane, 800 East 173rd St., N. Y. Tel. 3676 Tremont.

MISS MOORE
Makes a Specialty of Dancing Dresses at moderate prices. Misses 6 to 16 years.
421 Boylston Street, Boston, Mass.

Children's Clothes—Cont.

CHILDREN'S UNIQUE FROCKS. We will call at your home or send sketches designed particularly for your children. Correspondence invited. The Design Shop, 118 E. 28th St., N. Y.

PICTURE BOOK ROMPERS and Play Dresses. Smocked and Hand embroidered Frocks. Original designs for little girls only. Mme. des Tuzeaulx, 128 Madison Ave., N. Y.

Ford's Canadian Coat. Boys and Girls, 4 to 14 yrs. Mackinaw, from Indian Blankets, attractive colors, $2.75—Toque 25c. Delivered Free. Cat. Ford & Allen, Inc., 46 Federal St., Boston.

FLEUR-DE-LIS, 1518 Michigan Ave., Chicago, Ill. Baby's Christmas. One dress, hand made, beautifully boxed, $10 and up. Our designs are known and esteemed from Maine to California.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

LOUISE LEWIS, 452 5th Ave., Knox Bldg., N. Y. Special foot massage and all ailments of the feet scientifically treated. Expert Manicures. MA BELLE Toilet Preparations.

Christmas Cards

Christmas Cards and Christmas Gifts
Cards painted and cards you paint. Unusual novelties. Send for catalog V and Special Offer. JARVIE, 812 Exchange Avenue, Chicago, Ill.

Hand Colored Christmas Cards. Exclusive designs sent on approval. CONSIGNMENTS for CHURCH SALES. J. H. McNicol, 18 Huntington Avenue, Boston, Massachusetts.

Bryant Park Art and Stationery Shop. Xmas, New Year Cards, Calendars in large variety. Holiday Stationery, Fountain Pens, Books, Pictures, 55 W. 42d St., N. Y. Tel. 3541 Bryant.

Cleaning and Dyeing

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc.
223 West Fourteenth Street, New York.

LEWANDOS America's Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 557 Fifth Avenue New York 1633 Chestnut Street Philadelphia

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

Cleaning and Dyeing—Cont.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 696 Park Ave., near 66th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

LAUNDERING Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Landschin; 213 E. 61st St., N. Y. Tel. 5278 Plaza.

REAL LACE CLEANING exclusively, also REPAIRING and REMODELING. F. J. KENNY, 4 E. 46th ST., N. Y. Established 1882.

Corsets

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 Greeley.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

GOODWIN
Corsets of every description. Ready to wear from $5, and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 2293 Mad. Sq.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 26 West 38th Street, New York. Tel. 4383 Greeley.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city.
Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET
"The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 to $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Greeley.

MME. BARCLAY, MODART, Front Lace
Corsets. Also original designs of custom made back laced corsets.
17 East 45th St., N. Y. Tel. 7965 Bryant.

SPIRELLA CORSET SHOP
556 Fifth Avenue, New York.
Telephone 1110 Bryant for Corsetiere service in your own home.

CORSET HOSPITAL Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N.Y.

Nu Hip Reducing and Abdominal Support Corset. Maternity Corset. Misses' corsets constructed on hygienic and correct lines for approaching womanhood. Lewis, 18 W. 34th St., N. Y.

Lines and Poise you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 23)

Dancing

ALVIENE High Art Ballet School Aesthetic, Dramatic and Classic dancing, physical development and hygiene. Ladies, children, gentlemen. Corner 23rd Street and 8th Avenue, New York.

Decorating and Furnishing

JANET MORRIS
Painted Furniture for Country Houses.
65 West 70th Street,
Telephone 4470 Columbus, New York City.

PAINTING AND DECORATING
CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

COUNTESS THEA ERDODY, Interior Decorator of Town and Country houses. Experience in Paris, London, Italy. Known for her perfect taste. 8 E. 48th St., N. Y. Tel. 1714 Murray Hill.

ELIZABETH ROSS SMITH
MARTHA HILL CUTLER
Individual House-furnishing
36 Gramercy Park, N. Y. Tel. 3574 Gramercy.

MADAME!—
DO YOU REALIZE you can have fresh flowers in the house all winter AND NEXT WINTER TOO? Austro-Hungarian Company.

"PRESERVED FLOWERS" Keep their freshness—need no water. Have the delicious color—see descriptions below.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED ROSES" Stems 16 inches. USED by NEW YORK'S SMART SET. Varieties Pink—Marchal Niel—Jack—$6.50 box. X Pd. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED CARNATIONS" Stems 16 in. Retain cool feel, delicious color. Varieties pink, day break (white flecked with pink) $3 a doz. X pd. Austro-Hungarian Co., 4 W. 33rd St., N. Y.

WONDERFUL "PRESERVED FLOWERS"
See our descriptions under
Specialty Shops, on page 26.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

FLORAL DECORATIONS.
For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W 59 St., N. Y. Tel. Plaza 1241.

Embroidery

MRS. C. H. OTT, 10 West 33rd St., N. Y. Embroidery, Stamping, Stamped Goods, Novelties. Hand made and Embroidered Waists to match suits at special prices. Christmas Novelties.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 567 5th Ave., N.Y. nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

UNIQUE BUREAU of Social and Domestic Needs supplies with guaranteed references, men and maid servants of exceptional ability. Protective Registry. 2708 Broadway, New York.

Entertainers

Children's Parties. Original plans and entire management. 5 years' experience conducting exclusive children's parties. Favors for other functions. Miss L. A. Howe, 128 Madison Ave., N. Y.

"JACK HORNER" Bags or Boxes
for children's parties. Original designs and carefully selected favors. Prices $5 to $15. Adelaide W. Ramage, 695 St. Nicholas Ave., N.Y.

NOVELTIES FOR CHRISTMAS
See display advertisement of JACK FROST, ETC., on page 111. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

Stormy Day Amusement Packages
For indoor convalescent, invalid children. Unique, self entertaining, instructive. $2 up. Rhena Pugsley, 449 W. 123rd St., New York.

MARY KELLOGG, Story Dancer, will stage programs of solo and group dances suitable for large charitable entertainments. Particulars gladly sent. Winchester, Massachusetts.

WONDERFUL "PRESERVED FLOWERS"
See our descriptions under
Specialty Shops, on page 26.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

Entertainers for Children, Adults; "The Elfin Theatre" with "Cinderella," "Hansel & Gretel," etc.; Progressive Game Parties; Magiciana; Dancers; Musicians, etc. Dean's, 628 5 Av., N. Y.

Flesh Reduction

Electro-Thermal Reducing Blanket
creates a perspiration all over the body. Takes flesh away without exercise or diet. Circular. Mrs. A. K. Lewison, 105 East 15th St., N. Y.

Dalton Swimming School and Berkeley Lyceum Gymnasium caters to a high class and exclusive patronage. Reducing corpulency a specialty. 19-23 W. 44th St., N.Y. Phone 3259 Bryant.

Reducing Superfluous flesh by scientific method through thermo-electric medium and massage. Dieting not essential. Improves the general health. Miss Frye, 21 W. 44 St., N.Y. Bryant 3259.

Furs

FUR REMODELING. Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Gramcy.

FUR TRIMMINGS. We make all widths and in furs of every description. Send for our prices. Mail orders a specialty. A. H. Green & Son, 25 West 23rd St., near 5th Ave., New York.

FUR GARMENTS. Makers of Reliable Furs. Personal attention to mail orders. Moderate prices. Estimates cheerfully furnished. A. H. Green & Son, 25 West 23rd St., New York.

Gowns and Waists—Cont.

SULLIVAN, Rutland, Vt. Maker of gowns, combining distinction and individuality. Special facilities for distant patrons. References, suggestions, estimates furnished. Prices moderate.

MRS. CLARKE
Imported and to order gowns, blouses and lingerie. Also stock sizes.
182 Madison Ave., near 34th St., New York.

MME. ELISE from Paris.
Dresses for all occasions. Evening coats and evening gowns a specialty. Moderate prices. 112 East 29th Street, N. Y. Tel. 4094 Mad. Sq.

A. and M. STUHLER.
GOWNS FOR ALL OCCASIONS.
Remodeling a specialty. 182 West 88th St., N. Y.
Also 610 Bangs Avenue, Asbury Park, N. J.

MRS. EMILY PRATT GOULD. Richmond Hill, N. Y. A dainty and unusual line of waist and dress patterns, negligees, infants' and boudoir caps. Orders by mail receive prompt attention.

Maternity Apparel. Waists, dresses, three-piece suits, long and short coats, negligees, tea gowns, etc. Ready to wear and made to measure. Lane Bryant, 25 West 38th Street, New York.

A STREET OF SURPRISES

EACH column on these pages is like a street on which are from twenty to thirty unusual shops and private enterprises.

On one side of this street, for instance, lives a woman who grows and puts up all kinds of old-fashioned herbs. In a nearby house is a Frenchman who does wonderful things with hair. Over the way is a school for the ballet. Next we encounter a young woman who can buy for you in a twinkling a gift that will be welcomed by even your most crabbed great-uncle.

Could you walk down such a street with your eyes shut?

Be on the alert as you read these pages. Many a delightful surprise awaits you on the column-streets of the "Shoppers' & Buyers' Guide."

Gowns and Waists

BUSSE GOWNS.
Imported Models. Gowns for all occasions.
Evening coats, wraps, etc.
766 Madison Ave., New York. Tel. 3290 Plaza.

MANIE GUION THOMPSON,
712 Madison Avenue, New York, near 63rd St.
Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

Jean Michel and Louise Michel
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
22 West 46th Street, N. Y. Tel. 4564 Bryant.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

Mrs. Wilson's Mending Shop. Formerly with Mrs. Osborn Co. Evening and afternoon gowns. Special prices for remodeling. Trousseaux. 26 E. 28th St., N. Y. Tel. 4563 Mad. Sq.

DE ROHAN FRENCH MODELS. Sample gowns, lingerie gowns below importation prices. Also remodeling done. Imported hats, corsets. Mail orders. 131 W. 69th St., N. Y. Tel. 30 Col.

ARTISTIC DRESSES
Made from your own material.
Unusual remodeling. Reasonable prices.
HOMER, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

GOODMAN SHIRTWAISTS
Tub suits and skirts in madras, linen, silk and flannels. Oldest established.
10 West 46th St., N. Y. Tel. 4642 Bryant.

Gowns and Waists—Cont.

KATHARIN CASEY, GOWNS
To order for all occasions.
Evening gowns a specialty. Models for sale.
304 Madison Ave., near 42 St., N.Y. Tel. 1026 Bry.

MRS. COPELAND
offers individual gowns
for the individual woman.
The Cambridge Bldg., 334 Fifth Ave., N. Y.

MRS. SPENCER formerly **LE BOUDOIR**
24 West 46th Street, N. Y.
Evening Gowns a Specialty.
MODERATE PRICES.

VICTORINE—Rebuilder of Gowns.
Old gowns of every kind remodeled
equal to new. Evening gowns a specialty.
160 West 84th Street, New York.

DRESSMAKER
MISS CAREY, 601 West 144th Street, between Broadway and Riverside Drive, New York. Smart gowns and frocks of velvet or corduroy.

BOUGHTON. Estimates and sketches on evening, afternoon gowns, and trousseaux. Special attention to mail orders.
14 West 60th St., N. Y. Tel. Columbus, 4845

DE JONES: Artistic Designer of Costumes
Tailoring and Dressmaking for Gentlewomen. Every garment built for the individual and finely finished. 810 Arrott Bldg., Pittsburgh, Pa.

THE GREEN SHOP. Now showing exclusive suits, gowns and furs at reasonable prices. Gowns from $12 up. Your inspection invited. 55 West 45th St., N. Y. Tel. 5452 Bryant.

LEMAITRE & MACK
Importers.
Gowns and Fancy Tailoring.
23 West 45th Street, N. Y. Tel. 4795 Bryant.

Gowns and Waists—Cont.

MAGOVERN & HAGAN. We make a specialty of evening, afternoon and street gowns of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39th St., N. Y.

E. MOORE
Gowns to Order. Lingerie.
Special attention to orders from a Distance.
15 East 35th Street, N. Y. Tel. 65 Madison Sq.

REBA Announces the Opening of another exclusive woman's shop at N. W. corner of B'way and 87th St. Also a remarkable sale of imported and domestic gowns at 128 W. 72d St., N. Y.

SCHER MODEL SUIT
of imported broadcloth or novelty, $50. Auto coats in exclusive designs, $15. Joseph Scher, Suite 718, 500 Fifth Avenue, New York.

EDITH THERRY, Gowns, lingerie and negligees. Young ladies' dancing frocks of exclusive designs at $15. Trousseaux a specialty. Mail orders filled. 2172 Broadway, N.Y. Tel. Schuyler 8155

MME. MULLER, INC., formerly of Fifth Ave., 81 East 55th Street, N. Y. Gowns to order only. Evening gowns a specialty. Blouses and corsets. Perfect satisfaction guaranteed.

MISS. L. E. PRESTON, Importer, 9 E. 43rd Street, N. Y. (near Fifth Avenue). Specialties in Blouses and Gowns for Ladies and Misses, at reasonable prices. With Quiller-Hatter.

AGNES VESPER. Exclusive styles in evening gowns. Models copied for all occasions. Satisfaction assured. Ladies' material accepted. 148 West 82nd St., N. Y. Tel. Schuyler 5296.

The Specialty Remodeling Shop. Any garment remodeled. Shop waists and gowns refitted. Fancy waists to order. Edmee Vincent Zeisig, 264 W. 22d St., N. Y. Tel. 471 Chelsea.

AMY MOERAN
EVENING GOWNS
CHRISTMAS NOVELTIES.
176 Madison Avenue, N. Y.

RENO, GOWNS. Formerly of London, late of Fifth Avenue. Your own material accepted, designed and made up. 606 West 114th St., N. Y., near Riverside Drive. Telephone 6266 Morning.

MRS. ERIKSON, Dressmaking.
Dinner, evening, afternoon and street gowns.
Remodeling also done.
146 West 105th St., N. Y. Tel. Riverside 1929.

THE ELIZABETH LEE CO. Dressmakers and Outfitters to Women. Matron's Ready to Wear Toilettes a Specialty. Corsets, Lingerie and Millinery. 8 West 45th Street, New York.

THE LABEL SHOP.
Gowns and Lingerie.
Attractive Styles and Prices.
4 West 28th Street, New York.

EMILIE formerly **LE BOUDOIR**
28 West 46th Street, N. Y.
Tea Gowns, Negligees, Blouses
Boudoir Sets from $25 up.

DRESSMAKER
Tailored suits, evening gowns, children's smart frocks. Remodeling done. Prices reasonable. Mme. Juliette, 126 E. 12th St., Tel. 4085 Stuyv.

Mme. Demilian graduate of Le Grand Chic, Paris. Specializes in making gowns for out-of-town patrons without fittings. Correspondence solicited. 19 West 103rd Street, New York.

Madam Hoffman Modiste, 5 North Wabash Ave., Chicago, Ill. Handsome Gowns, Evening Wraps, Waists and Street Suits. Attractive prices for the Holiday season. Tel. Central 6464.

MADAME JOSEPHINE, INC.
Gowns from $55 up.
We satisfy the most exclusive Class of Trade.
24 East 49th St., N. Y. Tel. 437 Murray Hill.

Hair Goods & Hair Dressing

J. Andre, importer of Hair Goods, 140 W. 44th St., N. Y. Specialist in Hair Coloring, Hair dressing, Shampooing, Manicuring, Facial and Scalp Treatments. Building exclusively for ladies.

ANNA J. RYAN. Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2696 Broadway, New York. Phone 5566 Morningside.

M. PERCELL, 677 Broad St., Newark, N. J. Importers of Hair Goods. All Shades, including rare blonds. Lowest prices for first qualities. Send your combings to be made up.

SPECIALTY OF MATCHING switches, transformation and toupees through leading importers, assuring satisfaction, saving 20%. Write for particulars. Elizabeth Key Bates, 569 W. 182 St., N.Y.

Hair Combings Scientifically Prepared
Matting prevented. Unequalled appearance and wear. 22 years' experience. Expert wig maker. Transformations. Leo Lichtman, 2365 B'way, N.Y.

WIGS TO RENT for costume parties, tableaux and plays. Face powders to suit your complexion. Make up service. General hair work. Oscar F. Bernner, 105 W. 47th St., N. Y.

A. G. SEARS, Specialist Ladies' hair coloring. Any desired shade with Henna mixture. Guaranteed perfectly harmless. Price $2. Application parlors, 353 5th Ave., N. Y. At 34th St.

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 24)

Hair Goods, etc.—Cont.

A. A. CAMPBELL,
8 West 33rd Street, New York.
Hair colored natural shades by an expert. Privacy. Reasonable. Investigate—it will pay.

Mme. Elise's Preparations have stood the test of time pleasing the critical. Hair Tonic 50c & $1. Shampoo Powder 25c & 50c. E. T. McCann, Sesame Shop, 434 5th Ave., N.Y. Tel. Greeley 6421.

SIMON'S HAIR SHOP
Ladies' Hair Dresser. Latest Parisian Novelties. Hair and Shell goods. Hair ornaments. Natural white and grey our specialty. 24 E. 59th St., N. Y.

Jewelry

Diamonds, old Gold and Silver. Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult Antiques, jewelry repaired. Callmann, Appraiser, 47 W. 37th St., N. Y.

ROSE OLGA TRITT
Your jewelry reconstructed at short notice for Xmas gifts. Moderate cost.
366 5th Ave., N. Y., 11th floor.

WHAT GIFT
and how much do you want to spend? Write me and I will send jewelry C. O. D. on approval.
Rose Olga Tritt, 366 5th Ave., N. Y.

GRACE HAZEN. Fine hand wrought jewelry. Special designs for individuals. Gems, Silver, Gold. Hand beaten silver. Pottery. Baskets. Studio 53, 119 E. 19th St., N. Y.

Lace and Lingerie

MRS. RAYMOND BELL, 1 East 45th St., N. Y. Old and Modern Laces. Dainty and artistic gifts. Lace mending and cleaning. Estimates given. Laces sold on commission.

SARA HADLEY 9 East 35th St., New York. Antique and Modern Laces. Veils, Shawls, Flouncings, Scarfs, Neckwear and complete sets of Table Linens. Lace for trousseaux a specialty.

MAURICE
Importer of real laces. Retails at wholesale prices —saves you 50%. Write for illustrated catalogue. 398 Fifth Ave., Opposite Tiffany's, New York.

For Xmas Gifts of Real Laces
see our illustrations displayed
on page 5, of this same issue.
Maurice, 398 Fifth Avenue, New York.

THE LINGERIE SHOP
Wholesale prices. Chemises 75c., Drawers $1.00, Gowns $1.50, Combinations $2.00 up. Catalogue on request. Leon P. Bailly, 366 5th Ave., N. Y.

PENELOPE, 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

The Scuola d'Industrie Italiane—Embroideries, laces, monograming. Distinctive gifts in great variety for holiday season. Table sets; bridal accessories. 177 Macdougal St., N. Y.

KINSEY'S LINEN STORE announce their removal to 346 Madison Ave. at 44th St., N. Y. Holiday Handkerchiefs our specialty. Monograms and initials should be ordered now.

THE LINGERIE SPECIALISTS. Originators and Designers. Every garment made to measure at no extra cost. Mail orders. 416 Madison Avenue, New York. Tel. Murray Hill 1869.

IRISH LACE STORE. The place to buy Xmas Gifts. Laces, waists, neckwear, baby goods and novelties. Laces cleaned and repaired. 5 North Wabash Avenue, Chicago, Ill.

There Is No Other Lingerie equal to LA-GRECQUE in Fit, Finish and Durability at double the price. Van Orden Corset Co., 45 West 34th Street, New York.

THE LINEN SHOP. Special Handkerchief Items. Men and women's pure linen, initialed, colored borders, box of 6, $1.50. H. T. Patterson, 1232 Walnut Street, Philadelphia, Pa.

Ladies' Tailors

GEO. ELLIS makes smart, good looking tailored Fall suits from $45 up. Mail orders filled for past seven years. Herald Square Studio Bldg., 149 W. 35th St., N. Y., near Broadway.

A. LUST, Ladies' Tailor
Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th St., New York. Telephone 2043 Bryant.

TAILORED GOWNS REMODELED
To prevailing styles. 19 years' experience. J. H. Comstock, 286 Fifth Ave., N. Y. Tailored suits from $65 up. Tel. 158 Madison Square.

M. COWEN CO., IMPORTERS.
Tailors, Furriers. Patented and other Riding Habits. Reasonable Prices. Mail orders solicited. 7 West 38th Street, N. Y. Tel. 498 Murray Hill.

L. A. ROBINSON. Gowns and Tailored Suits. Sketches with estimates submitted upon request. Mail orders solicited.
411 N. Charles Street, Baltimore, Md.

LEITNER, Tailor and Habit Maker.
Special attention given to one-piece dresses. Tailored suits $55 up. Perfect satisfaction guaranteed. 51 W. 45 St., N. Y. Phone 427 Bryant.

SAUL RENNECK, Ladies' Tailor
Special prices on Misses' fall suits and gowns. Personal attention given to every order.
634 5th Avenue, New York. Tel. 7283 Plaza.

Millinery

HOYT MILLINERY
Importer of Fine Millinery.
Correct style for Tourists.
St. Paul, Minn. 4th and St. Peter Sts.

TURNEY. Millinery importers, 56 E. 34th St., N. Y. Individual styles in smart Fall and Winter Hats. Tailored felt and velvet hats, $5 and $10.

WEBB, IMPORTER
297 Fifth Avenue, New York.
Smart hats for fashionable people at reasonable prices. Remodeling. Material accepted.

MISS GERITY
IMPORTER OF MILLINERY.
Latest Parisian Models. Each hat is individual and distinctive. 19 West 46th St., New York.

TRIANON HAT SHOP. Angelica Gibbs
Exclusive Imported Fall and Winter models. Hats from $12 up. English Shetland Veils.
42 West 39th St., N. Y. Tel. Greeley 3285.

PRIMEROSE
28 Faubourg St. Honore, Paris, France.
Creator of chic millinery
for gentlewomen.

JONAS—MILLINERY—IMPORTER
Hats of the most fashionable designs, modeled to appeal to and satisfy exclusive and discriminating taste. 500 5th Avenue, N. Y., Suite 711.

MARION J. SOULÉ
Fine millinery at reasonable prices. Remodeling. Material used. By appointment.
250 West 93rd St., corner Broadway, N. Y.

MAKE YOUR OWN HATS. Classes conducted by Fifth Avenue Designer and Columbia University Art Student. For details write F. Cassity. 560 West 122nd Street, New York.

SALE OF IMPORTED HATS
$15, $20 and $25 hats for $7.50.
Wonderful models and values.
J. Scher, Suite 718, 500 5th Ave., N. Y.

ESTELLE BUTLER
Georgette French Hats
at $5 and $10.
47 West 37th St., N. Y. Tel. Greeley 2588.

JULIETTE, 27 W. 38th St., N. Y. Modish Millinery at moderate prices. Also showing Hair Bands, Head Dresses, Theatre Caps and Auto Veils for theatre wear.

Miscellaneous

WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York. With Quiller.

WILE - AWAY - BOXES,
filled with gifts, amusements and comforts for the traveler or convalescent. Prices $5 up. Elizabeth H. Pusey, 176 Madison Ave., New York.

Miscellaneous—Cont.

Wile-Away Boxes for Children.
Appropriate gifts for the sick child, for birthdays, for rainy-days or journeys. Prices $3 up. Elizabeth H. Pusey, 176 Madison Ave., New York.

NOVELTY AFTERNOON TEA BOX
Cretonne box containing dainty menu of delicious imported Chinese confections, tea bowls, etc., for six, $2. Bertha Tanzer, 9 W. 29 St., N. Y.

FASHIONABLE FABRICS Suitings and coatings at half retail prices. Samples free upon request. Books for dressmakers. Home Woolen Mills, King St., Chambersburg, Pa.

Cross-Stitch Embroidery. Imported stamped pieces. Unusual designs and colorings. Send for list. Mail orders filled. Hurm Art Shop, 277 Fifth Avenue, New York City.

McCallum Silk Hosiery in plain, embroidered and lace effects. Made to match any color in a few days. At all leading shops. McCallum Hosiery Company, Northampton, Massachusetts.

SWEATER COATS, stylish, tailor made, guaranteed fit, our $5.50 is unequalled. A good one for $3. 50% less than store prices. Kremer Knitting Mills, Heed Bldg., Philadelphia, Pa.

The Douglas Anklette Co., Hartford, Conn., have something fine for motoring, walking. Anklets 50c. Legging Anklets $1 and $1.50. Anklet Tights $1.75. Invisible — Cosy — Trim.

MASQUERADE COSTUMES
any period made to measure. To rent or for sale. Ideas for fancy dress balls.
Broadway Costuming Co., 133 W. 48th St., N. Y.

MATERNITY OUTFITS. Sterilized and sealed Obstetrical Packages containing all necessary articles for confinement, from $5.50 to $15.50. Write for lists. The Clover Shop, Providence, R. I.

DO YOU WANT Chaperones, children entertained, shoppers, translators, travelers met, houses opened or closed? The Chelsea Sq. Bureau of Information, Mary Carter Nelson, 156 5th Ave., N. Y.

RUSTOFF
Removes IRON RUST from any fabric. 15c coin or stamps. Send now. Wells, 518 West 136th Street, New York.

HONEY OF RARE QUALITY and absolute purity. Limited supply. 5 and 10 lb. cans at 40 cents lb. prepaid. J. R. Maguire, 27 East 22nd St., New York.

BLUE MOON LETTERS. Send 10c for a chance of a real adventure! Sophisticated or not, well or ill, you'll thrill with it! Blue Moon Letter Co., Dream-maker Lane, Atchison, Kan.

SAVE SEWING TIME. Send $1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville St., New Orleans, La.

Dr. Strong's Sanitarium, Saratoga Springs, N. Y. Offers cultured people, especially gentlewomen unattended a delightful home, congenial atmosphere, environment, with when needed, every advantage of fully equipped modern sanitarium.

Dr. Strong's Sanitarium. Electricity, Turkish Baths, Massage, Sun-parlor, Roof Promenade, bracing, dry winter climate, etc. Attractive Winter rates. Write for illustrated booklet.

FOR THE THEATRE—Shoulder Scarfs
of brocaded satins and figured chiffons. Muffs to match. Write for sketches and samples. Miss A. J. Martin, Sheboygan, Wis.

Mourning Millinery

HENESEY, MOURNING HATS.
Correct styles in Bonnets, Toques and Veils. 424 Fifth Ave., corner 38th St., New York. Formerly Lillias Hurd. Tel. 937 Murray Hill.

Pets

Thoroughbred toy Pomeranians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now for Xmas. Miss Snodgrass, Parkersburgh, W. Va.

Toy French Bull Dog or English Bull dog is just the thing for a Xmas gift. I have blue blood pedigree stock for sale. Arthur Bender, 621 North Sixth Street, Allentown, Pa.

Photography

PHOTOGRAPHS BY EARLE have a charm, a delicacy, a refinement all their own. Beautiful specimens of his work in colors on exhibition. 546 5th Ave., N. Y. Tel. 3521 Bryant.

BRADLEY STUDIOS
435 Fifth Ave., and 402-404 Fifth Ave., N. Y. The individuality of our photographic portraiture is unquestionable, our guarantee absolute.

THE LILIAN GEORGE STUDIOS
Photographs that combine artistic effect with complete expression of the sitter's individuality. 5 West 58th Street, New York. Tel. 4876 Plaza.

Prints and Pictures

MARSALA CO. Rare original 18th Century Holbein Portraits, tinted, framed, $10 to $25. Exquisite English Mezzotints, printed in colour, 150 Subjects, gold bronze frames, $10 to $50.

MARSALA CO.
Fine French Colour Prints, gold bronze frames, $5. Genuine Japanese Prints, framed, $10. Send check, leave selection to us. Express prepaid.

MARSALA CO.
Satisfaction guaranteed or money returned. Illustrated Catalog de luxe on request.
61 West 37th Street, New York.

Real Estate

Flourishing Dining Room near Columbia University, for sale. 8 years' standing. Can be run by woman. Net income $4,000. Reasonable. Miss Lewis, 500 Fifth Avenue, New York.

Rooms & Apartments

"THE ADRIENNE,"
319-321 West 57th Street, New York.
Comfortable rooms, private baths, good table. Winter arrangements. Apply to Miss Proudfoot.

13-15 East 54th St., N. Y. Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element. cuisine, service the best. References. Tel. 7257 Plaza.

DESK ROOM with or without secretarial services in well appointed office. Shopping commissioner or other business woman desired. Miss Anderson, 17 West 37th Street, New York.

Selling Agent

OVER STOCKED WARDROBES
Slightly worn gowns of quality and style sold for good prices. Write for circular.
Florence E. Burleigh, Canaan, New Hampshire.

Shoes

WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

Miller's Specialty Shoe Shop
Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2.
1554 Broadway, New York.

Shopping Commissions

New York

Mrs. H. Goodale Abernethy. Shopping Commissions. No charge. 37 Madison Ave., N. Y. 8 Hilgrove Road, South Hampstead, London, N. W. 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT. Do you need rugs, hangings, linens, etc? I know where to purchase for you the best things at cheapest prices. 8 years' experience. 145 W. 105th St., N. Y. Tel.

MRS. SARAH BOOTH DARLING
Purchasing Agent.
Accompanying out-of-town patrons. No charge. References. Chaperoning. 112 W. 11th St., N. Y.

MRS. F. N. DAVISON,
Registered Shopper in all lines. Shops for and with Customers. No charge. Correspondence solicited. 225 West 46th Street, New York.

HELEN CURTIS,
96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON.
Shops for and with customers without charge. Rush mourning orders a specialty. 347 5th Ave., opposite Waldorf-Astoria. Tel. 3976 Mad. Sq.

(Continued on page 26)

Classified Index of Christmas Gift Suggestions on page 89.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 25)

Shopping Commis'ns—Cont.

New York

MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. 2870 Mad. Sq. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

MRS. J. ADDISON CLARK
Purchasing agent. Specialty—household furnishings and trousseaux. Chaperoning. References. 104 West 70th St., N. Y. Tel. 2934 Columbus.

I KNOW THE CHRISTMAS SHOPS
Let me purchase unique gifts for you. No charge. References. Mrs. A. W. Baldwin, 439 West 118th Street, New York City.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

CHINATOWN SHOPPING
Unusual gifts of sandalwood, ivory, jade, bamboo, china, lacquer, etc. Bertha Tanzer, 9 West 25th Street, New York.

Mrs. Sidney Greenfield, Purchasing Agent. 603 W. 139th St., N. Y. Shops with and for patrons. No charge. Bank References. Prompt, courteous attention. Chaperoning. Tel. 2350 Audu.

MRS. MARY BERGIN
Shopping for and with patrons without charge. References. Correspondence in Spanish if desired. 153 East 18th St., N. Y. Tel. 6223 Gramercy.

ZELINA SANFORD
General Shopping. Mail orders or with you. No charge. Circular. 3920 B'way, N. Y. Tel. Audubon 3780.

MRS. MARY H. FRANCE. General Shopping done for or with customers without extra charge. Infants' layettes. Mourning orders. 315 5th Ave., N. Y. Room 1107. Tel. 3192 Mad. Sq.

THE SHOPPING STUDIO, 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Niehoff.

MRS. C. B. WILLIAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for Christmas bulletin. 366 Fifth Avenue, New York.

MRS. A. YOUNG. General Shopping. Prompt personal attention given all orders no matter how small. No charge. Correspondence solicited. 431 Fourth Avenue, New York.

I HELP YOU DRESS
and shop. I select everything for you and your home. Write to me. Suzanne, Hotel Gregorian, 42 West 35th Street, New York.

ISOBEL FREDERIC
Registered shopper. Silver, Linen, Lingerie, stationery and all lines of shopping. No charge. 162 West 79th Street, New York.

Shopping Commissions

Cities Other than New York

CHICAGO SHOPPING. For or with patrons. Prompt, personal attention; highest references; correspondence solicited. Mrs. G. S. Nutter, Tel. Normal 8316, 6142 Vernon Ave., Chicago, Ill.

LOUISVILLE SHOPPING. Samples. Estimates for inexpensive or handsome gowns. General household buying. References in 20 states. Mrs. A. T. Wheat, 1514 4th St., Louisville, Ky.

CHICAGO SHOPPING
No charge. References. Let me do your Christmas shopping. Miss D. Silsbee, 1044 Hollywood Avenue, Chicago, Ill.

PHILADELPHIA SHOPPING Christmas orders filled promptly and correctly. Mrs. H. S. Opslycke, Professional Shopper, 1011 Chestnut St., Phila., Pa. Write for particulars.

PARIS SHOPPING, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 28 Cours la Reine, Paris, France. Cable address, Lewis, Palatel, Paris.

Studios

PAINTER OF SOCIETY'S PETS
Portraits of Dogs, Cats and Horses in oil, water color or miniature. Also Artistic Photography. Harriett V. Furness, 154 W. 57th Street, N. Y.

The Furness Animal China. Something new and distinctive in tea and breakfast services. Individual gifts, favors and prizes. The Furness Studio, Carnegie Hall, 154 W. 57th St., N. Y.

VOICE PLACEMENT
Tone production a specialty.
Miss Adelaide Lander,
223 East 17th St., N. Y. Phone Stuyvesant 4097.

THE GREEN STUDIO.
47 W. 36th St., N. Y. Quaint, unique designs in nursery sets. Breakfast, Five o'clock, Invalid and Toilet sets. Designs mailed on request.

LEMCKE COOKING SCHOOL
Classes especially for young ladies. Instruction in plain and fancy cooking. Individual attention. 26 West 94th St., N. Y. Tel. Riverside 2824.

Private Instruction for Ladies
History, Literature, History of Art and the correct use of English. Preparation for Foreign Travel. Miss Roberts, 640 Madison Avenue, New York.

MINIATURES FROM PHOTOGRAPHS
Artistic, Accurate and Beautiful. In time for Xmas. The Lilian George Studios. Photographers. 5 West 58th Street. Tel. 4876 Plaza.

Tea Rooms

The Washington Irving Tea Room and Little Studio Shop is now reopened in the picturesque old Irving residence. Seventeenth Street and Irving Place.

The Roof Tree Inn, 3 & 5 W. 28th St., N. Y.
The Quaintest spot in New York.
Amidst old world surroundings.
Home cooked luncheon and Afternoon Tea.

THIRTY-SEVENTH STREET TEA ROOM
Exclusively home cooking, dainty service. Southern waffles with hot maple syrup. Restful for Shoppers. 11 W. 37th Street, N. Y.

BERTHA—CLAIRE TEA ROOM
Luncheon and Afternoon Tea. Dainty service and home cooking. Private parties accommodated. 3 West 38th St., N. Y. Tel. Greeley 2674.

THE ROSE TEA HOUSE
Open Sundays and Holidays. Service, clubs, or a la Carte. Old Southern Recipes. Southern colored cooks. 44 West 33rd St., New York.

RIP VAN WINKLE TEA ROOMS
Private room for Bridge, Luncheons, Dinners and Dances. Orders taken for cakes, sandwiches, Preserves. 17 W. 57th Street, N. Y.

SETTING A NEW RECORD

THERE are 322 advertisements in this December 1st instalment of the "Shoppers' & Buyers' Guide."

In the corresponding number last year there were 160 advertisements; and two years ago there were only 142.

This healthy growth can only mean that our readers are finding this department more and more valuable. Every classified advertiser counts his replies most carefully. If our readers bid him continue, he remains month after month, even year after year. And the number of advertisements in the "Shoppers' & Buyers' Guide" could never have increased so greatly in three years had our readers not correspondingly increased their support.

We expect that this instalment of the "Shoppers' & Buyers' Guide" will set a new record in the volume of business transacted; and more important still, in the degree of satisfaction felt by those readers who are now making their first trial of this department.

Specialty Shops

THE LITTLE FAVOR SHOP
479 Fifth Avenue, N. Y., corner 41st Street. Cotillion Favors & Decorations. Card Prizes & Dinner Souvenirs. Addington—A. K. Robinson.

MRS. VOUGHT, 347 Fifth Avenue New York. Former manager N. Y. Office Marinello Co. Facial Massage, Scalp Treatment, Shampooing, Manicuring. Telephone Madison Square 4854.

Beautiful Parisian model Robespierre neckwear. Exquisite laces $3 to $12. Beaded, embroidered, printed scarfs for holidays. Silk candle shades, sachets, etc. Jane Gray, 212 W. 86th St., N. Y.

SANCTA CECILIA. Beautiful design by American artist, expertly reproduced in Japan to resemble medieval water color sent for $1. Far East Shop, Cutler Bldg., Rochester, N. Y.

"STUDIO SHOP for Things Beautiful"
Imported peasant pottery, Brittany Ware, Holbein Prints, Peasant baskets, Korean priest robes. 96 5th Ave., N. Y. Tel. Chelsea 3878.

JUNGLE FOLK PLATES
Unique service plates illustrating with symbolic designs Kipling's Jungle Books. Artistic coloring. M. B. Jones, 55 West 74th St., New York.

FASHIONS FLOWER FAD. A delightful Xmas gift—a stunning velvet Rose or a Corsage of exquisite dainty flowers, $1.50 up. See adv. page 133. HOMER, 11½ W. 37th St., N. Y.

Specialty Shops—Cont.

SIGN OF THE GREEN DRAGON. GIFT SHOP. Something new: "Billy Bumpkin" and his kitten. "Opal velvet." Lamp shades. Special Xmas ideas. 24 E. 28th St., N. Y. Ill. catalog.

CROCHETED NAPKIN RINGS
Dainty and useful gifts, quaintly boxed. $1.50 for two, prepaid.
Bowen Studio, 38 W. 38th St., N. Y.

MACAFEE SALES CO. Commission dealers and appraisers in Antiques and Reproductions. Our method means auction prices at private sale. 252 Fifth Avenue, New York.

SPECIALTIES IN ALL CRAFTS, quaint, beguiling, beautiful for people of good taste. Gifts large and small. Van Dyck Studio Shop, 939 Eighth Avenue, New York.

Arts and Crafts Guild, 235 S. 11th St., Phila., Pa. Xmas Suggestions:—Pottery, baskets, mahogany harp, candlesticks, jewelry, silver ware, door knockers, andirons and Xmas cards.

ROSE BRANDY a perfect liquor, delicious maraschino cherries, brandied fruits, marmalads. Christmas list. From garden of Mrs. Welles, 143 North Street, Auburn, New York.

Attractive Novelties in China and Glass
and a superb collection of Sheffield plate suitable for Christmas gifts, your inspection invited. T. F. Reynolds, 7 E. 28th Street, New York.

Specialty Shops—Cont.

CHANGE OF ADDRESS. "PRESERVED FLOWERS." The interest in seeing these is so great it has compelled us to reopen our studio at 4 West 33rd St., N. Y. Austro-Hungarian Co.

FOR YOUR PROTECTION
"Preserved Flowers."
See our warning, page 130.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

"PRESERVED VIOLETS" New to America. They have the look, feel, smell of freshly picked violets. Will last for years. Prettily boxed in generous sized bunches, $2.50 X.Pd.

THE ABOVE IS AN ABSOLUTE NOVELTY
Preserved Violets are worn by the
LEADERS OF FASHION IN NEW YORK.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

FOR YOUR PROTECTION
"Preserved Flowers."
See our warning, page 130.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED ROSE WITH BUD"
READY TO PIN on, has the REAL ODOR. Varieties, pink or Marchal Niel. $1.50 X. Pd.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

THE ABOVE MERITS special mention. A truly marvelous rose with bud. Fashionable New York florists marvel at it.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

FOR YOUR PROTECTION
"Preserved Flowers."
See our warning, page 130.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

CHARMING NOSEGAYS from Vienna. New York women consider these nosegays as a necessary finishing touch to the costume.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

CHARMING NOSEGAYS (CONTINUED). Three dainty pink June Roses combined with lavender flowers, $1. Express Paid.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

CHARMING NOSEGAYS (CONTINUED). A dozen small Austrian Field Roses in a superb blending of colors—Voguish—$1. Express Paid.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

CHARMING NOSEGAYS (CONCLUDED) Petite Crabapple Blossoms, "Cochet Pink," surrounded by heliotrope—Chic—$1. Express Paid.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

FOR YOUR PROTECTION
"Preserved Flowers."
See our warning, page 130.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"THE BLACK VELVET ROSE is being worn as a corsage ornament with all sorts of costumes by Parisian women." (Fashion note.) $2. X. Pd. Austro-Hungarian Co., 4 W. 33rd St., N.Y.

"PRESERVED ROSEBUDS," $1.50 for three X-Pd. Varieties.—Pink and Marchal Niel. Retain the actual feel and odor. Small, dainty.
Austro-Hungarian Co., 4 West 33d St., N. Y.

FOR YOUR PROTECTION
"Preserved Flowers."
See our warning, page 130.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

GARDENIAS $2.00 X. Pd.
FROM BOHEMIA. Wonderfully real. Worn with your furs.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

ORCHIDS WITH LILY OF VALLEY
Lavellé variety, $2.50 X.Pd.
Very rare and beautiful.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

FOR YOUR PROTECTION
"Preserved Flowers."
See our warning, page 130.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

"PRESERVED FLOWERS" FOR XMAS
Order for CHRISTMAS NOW.
These flowers come from Bohemia.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

"PRESERVED FLOWERS" FOR XMAS.
We will guarantee prompt delivery and pay express. ORDER EARLY.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

LADIES:—Space does not permit us to describe all our wonderful flowers.
WE ARE SORRY.
Austro-Hungarian Co., 4 W. 33d St., N. Y.

SPECIALTY AND CRAFT SHOPS
BE OUR REPRESENTATIVE in your town. "Preserved Flowers." GENEROUS PROFITS.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

EMMA BRUNS announces the opening of a Candy and Favor Shop, Jack Horner Pies. Exclusive novelties for dinner and card parties. Home-made candies. 8 East 33rd Street, N. Y.

(Continued on page 27)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 26)

Toilet Preparations

MYSTIC CREAM makes the skin like velvet. The only perfect "non-greasy" Toilet Cream. Your address on postal brings free sample. Ogden & Shimer, Middletown, New York.

CHAPPED HANDS
Made soft, beautiful and white, by using Persian Cydonian Cream. Prepaid 30 cents. Mrs. R. A. Hudson, Auburn, N. Y.

M. Waters Velveta Face Cream, 50c.
A rouge of crushed roses, 75c. Face powder, 75c. Liquid powder and hair oil, $1 each. Samples 10c each. 4 West 29th St., New York.

Mrs. Mason's Old English Hair Tonic.
Private formula of noted English hair specialist, Mrs. K. Mason. Endorsed by Duchess of Marlborough, Mme. Melba, etc. At toilet stores.

QUIN-SEC ASTRINGENT. Delightful for refining enlarged pores. Makes flabby throat firm, builds up sagging muscles. Price $1.50. Quinlan, Skin Specialist, 166 Lexington Ave., New York.

BEAUTY SPOTS. Package sent postpaid, 25 cents. Assorted shapes, including crescent, heart, diamond, etc. All the rage! Write at once. White & White, 1 So. Tenn. Ave., Atlantic City, N.J.

SOMETHING NEW—JAPAN CREAM
Most wonderful skin beautifier ever discovered. Heals all skin diseases. Sample 25c, 75c, $2.50 and $5 jars. Japan Sales Co., 489 5th Ave., N.Y.

Reduces Enlarged Pores. La Mignon Astringent Lotion refines skin, cures sunburn, removes tan, bleaches discolored necks. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

CREME DE BEAUTE
perfect skin food, non-greasy, eliminates traces of age and fatigue. $3.60 by mail. Booklet free. V. DARSY, 14 West 47th Street, New York.

Best Ever Liquid Nail Polish, Few drops on buffer gives each nail a beautiful lasting lustre. No powder or rouge necessary. I. G. Ennis, 211 S. Broad St., Philadelphia, Pa.

Travel

P. & S. Wardrobe Trunks 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price $15 to $75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St, Bangor, Me.

Unusual Gifts

KRIS KRINGLE PACK
Read about it on page 141.
Elizabeth H. Pusey,
176 Madison Avenue, New York.

ORIENTAL GIFT BOX. Filled with extraordinary gifts selected from China and the Orient. Truly an unusual X-mas gift. Prices $4 to $10. Bertha Tanzer, 9 W. 20th Street, New York.

THE MOST REMARKABLE FLOWERS
Wonderful for gifts. Last for years. See our descriptions under Specialty Shops. Austro-Hungarian Co., 4 W. 33d St., N. Y.

CHARMING NOSEGAYS
"Preserved Flowers."
From Bohemia, described under Specialty Shops. Austro-Hungarian Co., 4 West 33rd St., N. Y.

FOR YOUR PROTECTION
"Preserved Flowers."
See our warning, page 130.
Austro-Hungarian Co., 4 W. 33rd St., N. Y.

Mother Goose Surprise Box
for children. SPECIAL CHRISTMAS BOX. Prices, $1.50, $3 and $5.
Miss J. G. Stevenson, Sewickley, Pa.

Miss Stevenson's Drawing Room
Bridge Table will make an acceptable Christmas gift. For particulars address Miss Stevenson's Shop, Sewickley, Pa.

HALF BLOWN ROSES dewy and fragrant as natural flowers. Will last indefinitely. Bunch of 3, $1.75. Three carnations with asparagus fern, $1.25, ex. pd. Elaine & Co., 2231 Broadway, N.Y.

CHRISTMAS PROBLEMS SOLVED
Buy a Santa Claus gift box for the children and save shopping. Booklet. Adelaide W. Ramage, 695 St. Nicholas Av., N.Y.

Every Little Girl should be the happy possessor of "Dolly Zephyr," latest novelty in dolls. Price $1.50 prepaid. Booklet. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

Unusual Gifts—Cont.

"Thoughtful Little Gifts" Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

? CHRISTMAS ? Bachelor Girl's Apron. Art blue, washable, effective trimming, shoulder neck, elbow sleeve, skirt length. By mail, $2. Jane Thomas, Goodwin Bldg., Hartford, Conn.

Japanese Wistaria Bead Necklace, Delicate perfume of Japanese gardens. Oriental, Violet, Carnation or Lotus in dainty box $1.50 postpaid. Christine, 186 Christopher St., Montclair, N. J.

LA BOTTEGA—"THE SHOP"
Italian China, Terra Cotta, Russian Toys, etc., for Christmas gifts. Also unusual Xmas cards and calendars. 28 East 28th Street, New York.

MINT JULEP, egg-nogg, fried chicken, Sally Lunn, beaten biscuits. 12 genuine darkey receipts in "Aunt Jemimy's Receipt Calendar for 1913," 50c. "Studio Shop," 96 5th Ave., N. Y.

DISTINCTIVE HAND BAGS
made to harmonize with gowns, costumes and for holiday gifts. Mme. Cauthers, 8 East 16th Street, New York. Telephone 1910 Stuyvesant.

GIFTS OLD AND MODERN
from foreign lands at reasonable prices. The Little Studio Shop in Washington Irving's house, Seventeenth Street and Irving Place, New York.

DAINTINESS. Ladies' sheer, pure linen, hand-spun, hand-hemstitched handkerchiefs to order, $2 each. Sent prepaid on receipt of price. Grace E. Forbush, Wilton, New Hampshire.

California's Lustrous Blister Pearls
Lucky stones with the changing tints of opals. Unset or mounted in silver. The Peasant Shop, 1304 State Street, Santa Barbara, California.

GIFTS attractively boxed, for Xmas. 3 sweet lavender bags $1. 6 assorted colored sachets with pin $1. 6 flower sachets $1.50. 1 sachet, any color, 50c. Miss H. D. Baird, 609 W. 127th St., N. Y.

THE LINGERIE SHOP. Let your Xmas gift be some dainty hand embroidered French lingerie. 50% less than prevailing prices. Catalogue. Leon P. Bailly, 366 Fifth Ave., N. Y.

GIFTS WITH ALWAYS A VALUE
Real stones set in 14 kt. gold, $5 up. Original bracelets, rings, pins, links, etc. Rose Olga Tritt, 366 5th Avenue, New York.

GOLD MESH STRAP BRACELET
Fits any wrist. 14 kt. A new and valuable gift. Sent C. O. D. on approval. Special price $30; worth $45. Rose Olga Tritt, 366 5th Ave., N. Y.

FASHION FLOWER FAD. A delightful Xmas gift—a stunning velvet Rose or a Corsage of exquisite, dainty flowers. Prices $1.50 up. See large adv. in this issue. HOMER, 11½ W. 37th St., N.Y.

SALAD BASKETS from Brittany, France. Charmingly adaptable for Work Bags, Waste Baskets, etc. Quaint, artistic. 15½ inches long. Mailed paid $1. "Studio Shop," 96 5th Ave., N. Y.

GIFTS OF DISTINCTION
and striking individuality are found at The Tookay Shop in East Aurora, New York. KARL KIPP, JEWELER and CRAFTSMAN.

Evening Bags, new model, of accordion plaited satin trimmed with guimpe and tassels. Any color, $7.75 prepaid. Needlework Dept., Young Women's Christian Assn., 14 W. 45th St., N. Y.

Mahogany Tray and Cover for drinking glass. In attractive box with hand colored gift card. $1 prepaid. Miss Lawson's Studio, Somerville, Mass.

ATTRACTIVE
cut leather needle and pin case. In pastel shades of suede. Boxed with gift card. $1.80 prepaid. Miss Lawson's Studio, Somerville, Mass.

KARL KIPP at THE TOOKAY SHOP, in East Aurora, N. Y., is making beautiful pieces of hand-wrought jewelry and copper-work for discriminating people. Write for booklet.

EARL KING ART NOVELTIES
SACHETS
Novelty Books and Cards for every occasion. Ellen W. King, 315 W. 94th St., N. Y. Tel. 3700 River.

Hand Painted Paper Dolls. Original, dainty, smart. Fascinatingly boxed. Child or lady. Doll with five costumes $1.50. Ten costumes $2.50. Grace V. Dyke, 130 Elm St., Oshkosh, Wis.

Ye Optimist's Year Book. Send to-day for this unique Gift Book. Appropriate for holiday remembrances. Boxed 40c postpaid, 3 copies $1. Payne Jennings, 626 Federal Street, Chicago, Ill.

Little Gems I Picked Up Abroad:
Bags, sachets, original pieces in fancy work. Personal collection. Moderate prices. Write for list. Apt. 72, 517 W. 113th St., N. Y.

"S and X"

A PRIVATE CLEARING HOUSE FOR THE SALE AND EXCHANGE OF PERSONAL BELONGINGS

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as Price $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit money orders or certified checks for the purchase-money of all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

FOR SALE: Large white feather boa and muff, white fur hat, blue velvet suit, white corduroy skirt, white wool and blue broadclot reversible coat. Size 34; good condition. No. 778-A.

FOR SALE: Light green soft silk gown with a gorgeous crystal embroidered chiffon tunic, bead fringe on bottom of chiffon. 36 bust. Cost $300; sell for $50. Worn twice. No. 779-A.

FOR SALE: Pointed Russian sable furs. Large muff and neckpiece. Very dark in color. Never worn. Cost $60; sell $35. Will send on approval. No. 780-A.

WANTED: To buy tailored suit; silk street costume; polo coat. Bust 38; skirt 40. Also long haired dark furs. Approval or photos. Good condition. No. 117-B.

WANTED: Infant's first clothes, also maternity clothes and negligees. About 40 bust. No. 118-B.

FOR SALE: Hudson seal coat. Cost $275; sell $135. Two black suits, Fifth Avenue tailor; afternoon dresses; for small women, $10 to $25. All in perfect condition. No. 781-A.

FOR SALE: Long black pony coat. Shawl collar. Practically new. Price $75. Also gray squirrel muff and collar, $20. No. 782-A.

FOR SALE: Lace wedding veil; point applique; especially beautiful border design. Reasonable. No. 783-A.

BRAND new Hertz riding habit. Bought last May. Worn once, cut in the latest style. Size 36. Paid $100; sell for $50. No. 784-A.

FOR SALE: Brand new evening dress, white satin and black net. Never worn. Size 36. Sell $50. No. 785-A.

LONG sable fox stole. Good as new. Sell for $25. Also short black caracul coat. Size 36. Sell for $30. No. 786-A.

FOR SALE: New blue serge afternoon dress, escapes ground. Never worn. Gidding model. Cost $25; sell $15. No. 787-A.

FOR SALE: Valuable set natural blue fox muff and neckpiece. No dealers. No. 788-A.

WANTED: To correspond with young woman who wishes to dispose of slightly worn gowns and hats. Size 36. No. 120-B.

FOR SALE: Dubutante dancing frock. Pink Crepe meteor. Smart draped model. Never worn. 35 bust. $30. Black calfskin riding boots. Worn twice. Size 5½-A. $6.00. No. 789-A.

COMPLETE outfit. New York and Chicago models. Cost $160; sell $50. Bust 38. Fancy black and white suit, gray norfolk coat; white voile dress with Irish lace. Afternoon or evening dress of grayish chiffon over pink. Small purple hat and one of black lace over silver. Express on approval C. O. D. No. 790-A.

Wearing Apparel—Cont.

HANDSOME Nathei blue satin gown. Cost $150; sell $40. Sage green Bangaline coat suit. Cost $140; sell $35. Perfect condition. Late Drecoll models. Size 38-40. No. 791-A.

LADY wearing mourning wishes to sell a new black velvetine suit made to order. Lined with lavender brocade. 36 bust. Skirt 37 inches. Price $45. No. 794-A.

Professional Services

AN educated, refined trained nurse offers her services without compensation as companion to lady traveling abroad. References. No. 206-C.

GENTLEMAN desires a position as courier of a party of one to six persons. At liberty until June. For particulars address, No. 212-C.

REFINED young lady, conversant in art, music and languages, experienced continental traveller, wishes to chaperone two or three young ladies abroad or to the Orient. Highest references given and expected. Fee and expenses required. No. 213-C.

A TRAVELLED American woman, speaking French and some Italian, would like to accompany to Europe a gentlewoman who, disliking to travel alone, would enjoy the companionship of one of her kind. Expenses and references. No. 214-C.

GENTLEWOMAN, reversed circumstances, desires to place healthy little daughter, 10 years old, with family of refinement. Excellent companion to another little girl. No. 214-C.

Miscellaneous

CLUBWOMAN offers clubwomen and others expert assistance in preparing papers for delivery or publication. Correspondence work. Personal interviews possible. Chicago or Milwaukee. No. 774-A.

WANTED: Complete Montessori Didactic Apparatus, manufactured by The House of Childhood, Inc., New York. Must be in good condition and price reasonable. No. 119-B.

FOR SALE: Beautiful bay mare, perfectly sound, seven years old. Splendid saddle and driver. Good disposition and very gentle. Bargain for one who wishes good animal. No. 793-A.

TIFFANY 18k. hand-made bracelet, having four diamonds set in platinum. The bracelet is of original and pleasing design, very light and charming. Cost more than $150; will sell for $60. No. 795-A.

Furniture

PORTIERES recently made at Altman's. Green and red silk plush. Cost with linen covers, $200; sell $100. No. 770-A.

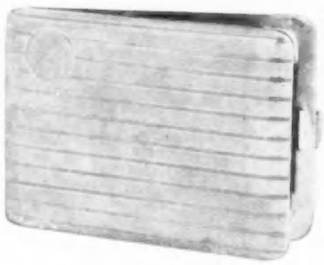
Classified Index of Christmas Gift Suggestions on page 89.

14k. gold scarf pin, engine-turned, **$2.00**

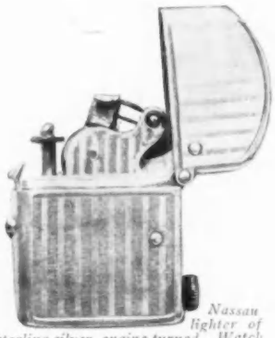
Diamond and pearl scarf pin, platinum mounted, **$32.00**

Oriental baroque pearl horseshoe, mounted on 14k. gold, **$6.75**

Scarf pin, one silver and one gold stirrup intertwined, **$4.00**



Flat cigarette case of engine-turned silver, striped in 14k. gold, including monogram to order, **$30.00**



Nassau lighter of sterling silver, engine-turned. Watch chain attachment if desired, **$7.50**

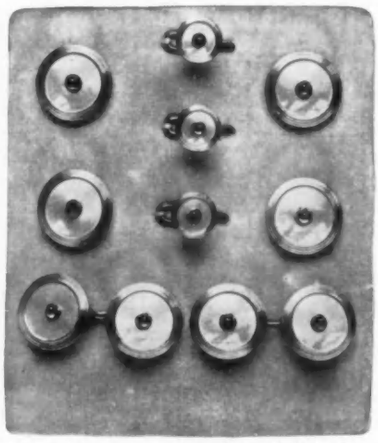
Brass smoking stand with tobacco jar, 28 inches high, **$3.45**

English silk umbrella and stick to match, Malacca with silver band or nose.

Umbrella, **$3.75**

Stick, **$2.95**

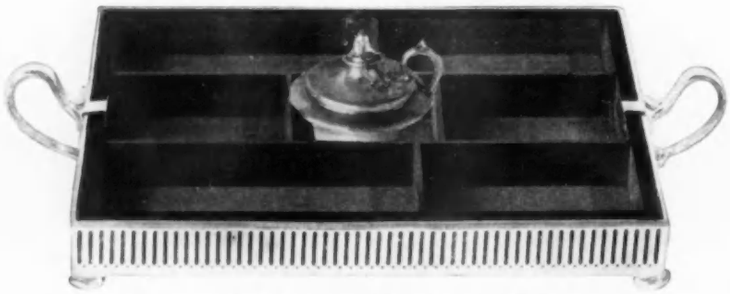
Antimony silver, cedar lined box to hold a hundred cigarettes, variety of designs, **$3.50**



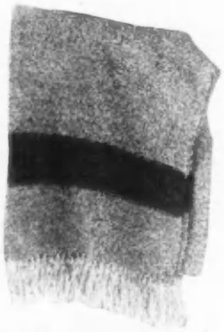
Evening dress set, sterling silver, platinum finished edge. Mother-of-pearl center with choice of French pearl or Cabachon sapphire, **$10.00**

European novelty, Partridge wood stick with pigskin handle, **$5.75**

Double-faced Melton cloth smoking jacket, choice of dark colors, **$7.50**



Smokers' tray of mahogany, silver plated trimmings and alcohol lighter, **$6.50**



Heavy knitted motor or evening scarf of black and white silk, **$4.00**. Also in white.

STERN BROTHERS

NEW YORK

West Twenty-Second Street

West Twenty-Third Street

Let Vogue do your Christmas Shopping.

Circle brooch of French rubies and rhinestones in sterling silver, platinum finish setting, ***$3.45***

Rhinestone slipper buckles, ***$4.00***

Other pieces to match desk set shown on this page:

Telephone register to match desk set shown on this page, ***$3.75***
Telephone pencil, ***$3.25***
Flower holder, ***$3.95***

Candy jar to match desk set, ***$2.50***
Book ends ***$1.75*** *a pair.*

Small French bronze jewel box, with miniature of ivory or French enamel, tapestry lining, ***$2.25***

Rhinestone slipper buckles, ***$11.00***

French gilt candlestick, for electricity or candle, ***$1.95***

Latest novelty—revival of old-fashioned reticule. Velvet in colors or black studded with steel beads, ***$3.50***

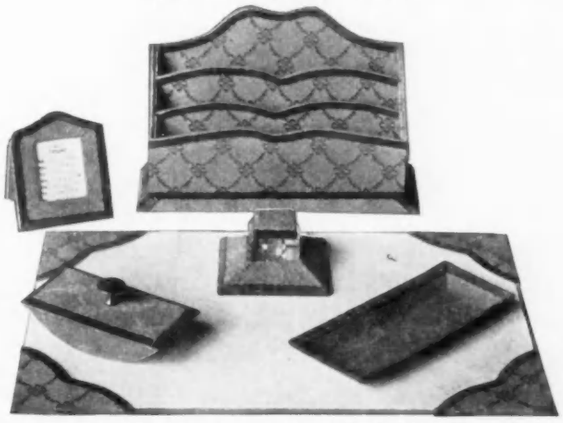
Pompadour fan, of white gauze, cloth of gold, lace and spangles, inlaid bone sticks, ***$3.00***

Wicker sewing basket, morocco cover, quilted satin lining, complete fittings, 7 inches by 9 inches, all colors, ***$6.50***

Imported mahogany photograph frame with gilt band, 4 x 6, ***$1.25;*** *5 x 8,* ***$1.75;*** *7 x 9,* ***$2.25***

Bar pin of sterling silver, platinum finish, set with brilliants, pearls and jet, ***$7.50***

Parisian handkerchief bag of black velvet or changeable silk, studded with steel, ***$5.00***



Desk set of tapestry fabrics in rose or blue trimmed with gold gimp, ***$5.50.*** *May be ordered in colors to match furnishings. Letter file to match,* ***$2.50;*** *bill file,* ***$2.75***

French gilt scrap basket, ***$5.75***

Jeweled extension bracelet watch of 14k. gold, ***$28.00***

Graduated string fishskin pearls with jeweled clasp, ***$5.00***

STERN BROTHERS

NEW YORK

West Twenty-Second Street — West Twenty-Third Street

Classified Index of Christmas Gift Suggestions on page 89.

THEODORE B. STARR, INC.

Established 1862

Silverware that is Distinctive

NO silversmith, no one country's silversmiths are responsible for the unexampled collection of interesting objects in our Department of Sterling Silver.

This collection comprises the best that the silversmiths of the United States, England and France have produced.

Every demand for Christmas gifts of Sterling Silver has been anticipated. The majority of the objects shown can be obtained nowhere else in this country, and embrace all the adaptations, useful and decorative, to which Sterling Silver can be put.

Thus the extensive variety, the exclusiveness of pattern and the wide range of price, will make selection a matter of both ease and pleasure.

Our prices are invariably as low as prevail elsewhere for equal quality.

5TH AVENUE AND 47TH STREET
NEW YORK